

THE NEW YORK DRAMATIC MIRROR

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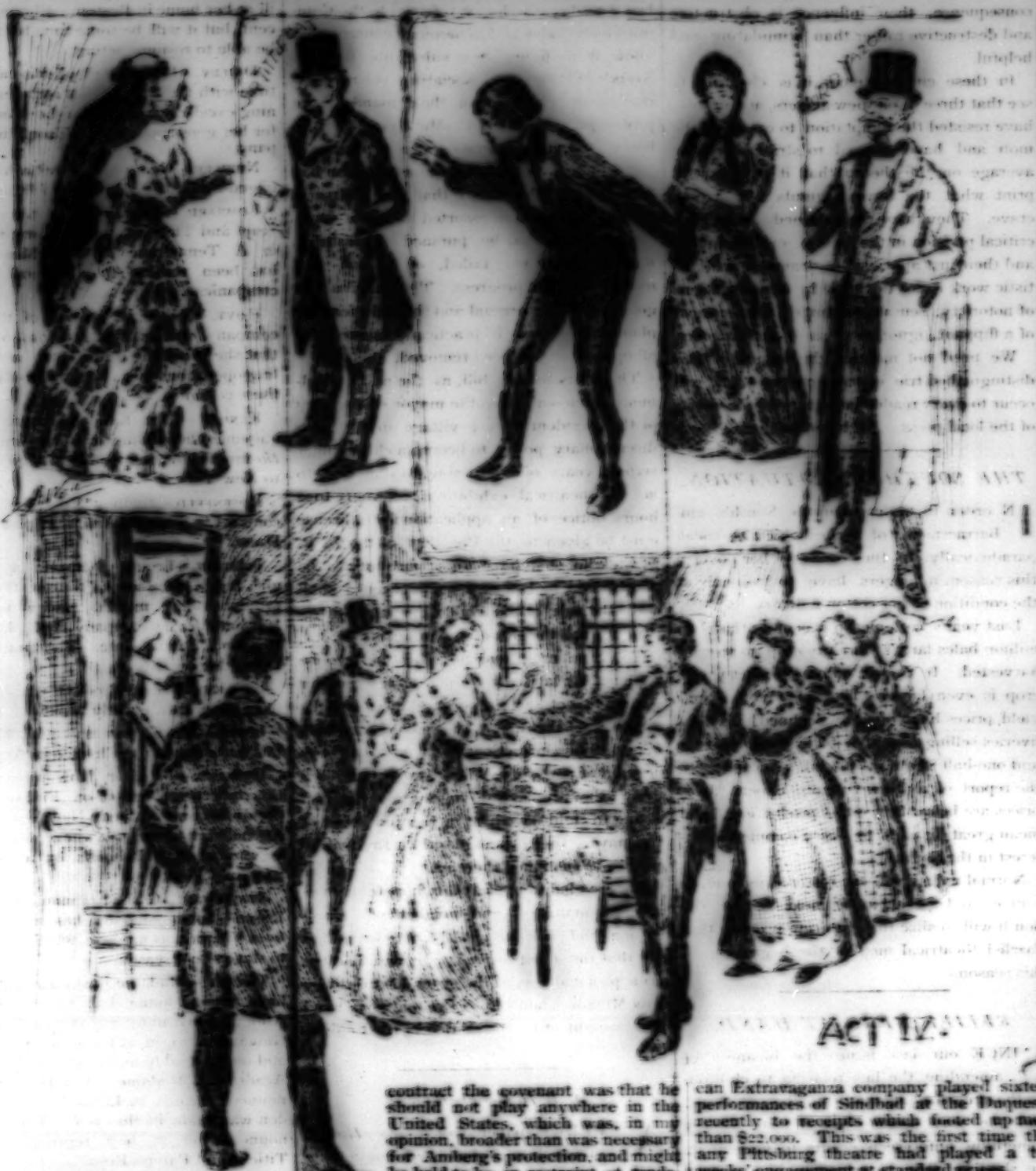
PRICE TEN CENTS.



GRACE GOLDEN.

A NIGHT'S SKETCHES AND SCENES FROM \$10,000 A YEAR.

AS PRESENTED BY RICHARD MANSFIELD AT THE GARDEN THEATRE.



THE KOENIG BENEFIT.

On Monday, March 13, there will be a benefit at Amberg's Theatre, for the widow of Richard Koenig. The performance will be under the auspices of Gustav Amberg and Joseph Arthur.

The late Mr. Koenig was business-manager for Mr. Amberg during a period of six years. He also managed the Western tours of all the principal German stars. He was widely known, popular and respected, and therefore the movement to provide for his widow will meet with support from many of our German and American playgoers.

The bill has not yet been entirely arranged by Messrs. Amberg and Arthur, but so far several very attractive features have been secured. Herr Emil Thomas, the German comedian; Little Tuesday, the popular child artist; Jennie Veanans, Lou Fuller, and Ida Klein will appear. Archie Cowper and Eleanor Merton will play the one-act piece. The Last Rehearsal, and members of the Blue Jeans company will give the dinner scene from that play.

Seats can be secured in advance at the box-office of Amberg's.

CONCERNING INJUNCTIONS.

Marie Barkany came to New York under contract to Gustav Amberg. She agreed to appear at no other theatre but his in this city. When her engagement at Amberg's closed, she made a contract with the Rosedale Brothers to play at the Thalia. Mr. Amberg employed Judge Dittenhofer, who applied for an injunction. The application was granted.

A Marion reporter saw Judge Dittenhofer yesterday and questioned him regarding certain apparently inconsistent features revealed by the result of this suit.

"You have succeeded in getting an injunction against Miss Barkany, preventing her from violating her contract not to appear except under Amberg's management," said the reporter. "And yet you defeated Mrs. Leslie Carter's application to enjoin W. J. Ferguson on a similar covenant. It is also reported that you advised Joseph Kainz that Amberg could not restrain him from acting elsewhere. How do you distinguish between these cases?"

"The distinction," answered the Judge, "is very clear. Mr. Ferguson was not a star, or an actor of unique talents whose place could not be supplied. At all events, it did not appear in the case that he was such an actor, and I succeeded in defeating the injunction on the ground that it should not be issued unless it was shown that the place of the actor complained against could not be filled."

"Between the cases of Mr. Kainz and Miss Barkany there is this distinction: In Kainz's

OLE OLSON IN THE EAST.

"Ole Olson's success in the East," said Ed. R. Salter, its manager, yesterday, "has been quite phenomenal. Our intention was to play three weeks only this side of Chicago, but the success of Olson from the start was pronounced, and we extended our time here. This is our fifteenth week in the East. Were it possible to get released from our Western dates we should finish the season in this section."

"After the present week at the Windsor we have a week of one-night stands. Our Western tour will open at San Francisco on March 21.

"Ole Olson is the parent of Swedish dialect drama, and we naturally feel elated over its Eastern success. I account for it on the theory that the public want novelty, and we have the novelty."

NO TIME LOST.

Significant of the hustling proclivities of theatrical managers was the speed with which negotiations for the Brooklyn Grand Opera House lease were begun after Colonel Theodore Morris' death.

The breath had scarcely left his body before prospective lessees were after the property. Several persons offered the widow a bonus for the lease the day following her bereavement.

Bookings are complete for the rest of this season, and many contracts have been signed for next season.

Among those that are said to be competing for the theatre are Colonel Simm, Harry Kennedy, and Thomas B. McMonough. Hyde and Beahan own the property.

A THEATRE THAT PROSPERS.

The Duquesne Theatre at Pittsburg, under Managers David Henderson and John W. Norton, is one of the leading houses of that city. It was built a little over a year ago, and the attractions that have appeared there have been such as to draw generous patronage from Pittsburg residents.

Careful management and good bookings have enabled the Duquesne to obtain metropolitan prices for all attractions. The Ameri-

ROSE COGHLAN WINS.

John T. Sullivan, who is Rose Coghlans leading man and manager, came to town on Sunday and went to the Lamb's Club.

To a representative of *The Mug*, who called on him by appointment, Mr. Sullivan said: "Miss Coghlans and I are most gratified at the decision of Judge Beach of the Supreme Court, in the case of Helen Barry against us. On Feb. 23 the Judge refused to grant the injunction asked for by Miss Barry on Dorothy's Dilemma, which Miss Barry asserts is an infringement on *A Night's Frolic*. He decided that the two plays were taken from a common source; in other words, that Dorothy's Dilemma was not taken from *A Night's Frolic*.

"The specifications submitted by Miss Barry are trivial. For instance, she said that the second act of the German play is in two scenes; that in her version it was in one scene, and that in Miss Coghlans' version, also, it was in one scene.

"Eight weeks before we produced Dorothy's Dilemma, Miss Barry wrote a letter to Miss Coghlans, asking her to submit Dorothy's Dilemma to Miss Barry's attorneys. This request was impudent, and we paid no attention to it.

"Well, we produced our adaptation. It was taken from the German book. It was not a success. It was pointed out by several critical authorities, however, that the material in the comedy was very good. There were elements to make a big success. Four thousand five hundred dollars had been spent on the production. I saw that Dorothy combined the temperaments of Lady Gay Spanker and Rosalind—two roles in which Miss Coghlans has made great successes. So Captain Alfred Thompson was engaged to rewrite the piece. He did so. He changed the character of the woman, gave her a Lady Gay Spanker speech, and improved the play in many ways, too numerous to mention.

"The introduction of the horse in the third act was found to be too melodramatic for comedy, and the incident was changed so as to do away with him.

"Dorothy's Dilemma in its present shape is a great success.

"We will produce the new play by Charles Coghlans soon, and Mr. Coghlans himself will probably play the leading male part.

"Until then the time will be divided between Dorothy's Dilemma, Nance O'Neil and Lady Barter. Here is another bit of news. Mr. Coghlans intends to play in Lady Barter the role of Colonel Pierce. He originated it in London in support of Mrs. Langtry."

THE ENSIGN'S SUCCESS.

The Ensign was given its first performance at the Academy of Music, Washington, D. C., on Feb. 1. It received the endorsement of both the public and the critics.

Messrs. Litt and Davis assert that it is a dramatic departure, and tells a thrilling story of the sea, with the powerful accessories of fine scenery, realistic stage effects, and good actors to interpret the different parts.

The Ensign will be accepted as a pleasant break in the monotony of meaningless plays, so many of which are now before the public. Scenic artist John H. Young has had scope for some fine scenic effects and there are five great scenes, each one original.

GRACE GOLDEN.

Grace Golden, whose portrait appears on the first page of *The Mug* this week, is an ambitious young singer. She comes of a theatrical family, and has been on the stage ever since she was a child. She made her debut in the company of her father, Martin Golden, and played child's parts for several years.

Some of the other brilliant engagements at this house have been the Kendals, W. H. Crane, Rosina Vokes, *The Tar and the Tartar*, the Piton stock company, and others.

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Three seasons ago she was engaged for the Patti Tamagno Concert company, but she cancelled the engagement in order to sing in the New York Casino company in the revival of *Ermine*. Ever since then she has been under the management of the Aron sons.

Miss Golden is an indefatigable worker, and studies the majority of the soprano roles in the operas in which she sings. That is why she is often a godsend to the Aronsons, for when any one of their expensive and volatile prima donnas takes it into her head to be ill, Miss Golden bobs up prepared to sing at a moment's notice the role left vacant. Last week, for instance, she sang one night in place of Marie Tempest, and the next night in place of Louise Baget.

Miss Golden is studying under the best masters, and as she has a soprano voice of excellent range and agreeable quality, she has bright prospects.

She is a niece of Detective Golden, and a sister of Edward Golden, the winner of the *Herald* prize play contest.

FANNY RICE'S SUCCESS.

Fanny Rice who, in her new musical comedy *A Jolly Surprise*, has made one of the big successes of the season, will, after filling return engagements in Boston and Chicago, bring *A Jolly Surprise* to the New York Bijou for a run. Miss Rice is now playing return engagements in New England to very large business.

Many changes for the better have been made in the play and company, and there is little doubt that Fanny Rice and her *Jolly Surprise* will prove as great a success in New York as it has on the road. Among the well-known clever people who have lately been added to Miss Rice's excellent company are Mrs. Sol Smith, Mr. John Ransome, Miss Nellie Chamberlain, and Miss Bertha Watters.

Mack Hubert Friman as Marguerite the denounced is wonderfully impressive and effective in the last two acts, especially in the trial scene. In person she is fair and pleasing, and her action is the perfection of art.

Albany Evening Journal, Oct. 25, 1894.

MATTERS OF FACT.

The Grand Opera House at Wilmington, Del., plays only high-class attractions, and is open on an average but four nights a week. Wilmington's population is 65,000. Manager Williamson is now booking for next season.

Manager G. W. Purdy reports that Fanny Rice in *A Jolly Surprise* is doing a big business on the New England Circuit. They will open at the Bijou in this city on Easter Monday for a run.

Knoll Villa, the handsome Summer residence of the late Fred Marsden, on Schreens Lake, in the Adirondacks, is for sale. The place contains six acres of land, and has a large water frontage. The house is fully furnished and finished in hard wood. Pure spring water is had in both house and stable. The icehouse is filled and a large fruit grove adds to the advantages of the place. It is an ideal Summer home.

Mrs. Julia Brutone this year concluded her third season with Richard Mansfield's company.

M. W. Lovell demands the return of his MS. *The Great Mystery*, from John Fay Palmer.

Sosman and Landis have on hand at their studio, in Chicago, several second-hand drop curtains, which they will sell at low prices.

The new dove dance, which is the latest fad in terpsichorean art, is taught by Marie Barnum at her studio.

Sydney Booth, who is a member of Marie Barnum's company this season, will next season join the stock company of the Boston Museum.

C. R. Gardiner warns managers against allowing any of his plays to be produced in their theatres by unauthorized persons, under pain of prosecution.

The Enquirer Job Printing Company of Cincinnati has won an enviable reputation for first class work in theatrical printing.

Marion P. Clifton, who was until recently with Harry Lucy's company, is at liberty for old women and character parts.

Edward Vroom, formerly of the Bowditch Barrett company, is at present with Sol Smith Russell's company.

The Honesdale Opera House, at Honesdale, Pa., is booking but one attraction a week. The stage will be entirely remodeled during this Summer.

THE NEW YORK DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter page, \$1. Half page, \$2. One page, \$4. Professional cards, \$1 per line for three months. Double (display) professional cards, \$1 per line for three months. \$2 for one month. \$3 for one year. Managers' Directories, \$1 per line for three months. Reading notices marked "R" 10 cents per line. Advertising received until 10 P.M. Monday. Terms cash. Rate cards and other particulars mailed on application.

SUBSCRIPTION.

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NEW YORK. - - MARCH 5, 1892

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BIJOU THEATRE—INC., 625 P.M.
BROADWAY THEATRE—THE LION TAMER, 8 P.M.
CASINO—UNDER CELESTIN, 825 P.M.
FOURTEENTH STREET THEATRE—BLUE JEWEL, 8 P.M.
GRAND-OPERA HOUSE—THE CITY DIRECTORY, 8 P.M.
HARRIGAN'S THEATRE—THE LAST OF THE HOGANS, 8 P.M.
JACOB'S THEATRE—NIGHT AND MORNING, 8 P.M.
KOSTER AND BAILL'S—VARIETY AND ROMANCE,
LYCEUM THEATRE—SWEET KATE, 825 P.M.
PROCTOR'S—THE LOST PARADISE, 8 P.M.
PEOPLES—THE STYLING, 8 P.M.
PALMER'S THEATRE—THE BROWN SUGAR, 825 P.M.
STANDARD THEATRE—JANE, 825 P.M.
STAR THEATRE—FOR MONEY, 8 P.M.
TONY PASTOR'S—VAGABOND, 8 P.M.

The Mirror Office is open every Thursday night for the reception of advertisements. Advertising copy is taken until 10:30 P.M. Advertisements may be sent from out-of-town by telegraph.

The business department of The Mirror is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above 20,000 and the paper is still growing. There is nothing too like aiming to be fair, clean, independent and able in journalism—and hitting the mark.—Atlanta Journal.

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A DEPRESSING INFLUENCE.

WE doubt that the majority of our dramatic writers feel or realize the responsibilities pertaining to their office. Indeed, dramatic criticism itself is relegated to a few journals that are called "old foggyish" by the rest, while a species of "notice" that possesses the characteristics of the news column rather than those of the aesthetic and analytical review has usurped its place in many quarters.

The result is that we read descriptive articles in place of dramatic criticisms. Instead of receiving instruction and enlightenment we are treated to the colorless reports of untrained observers or to wordy announcements of the public's verdict on new performances.

It is doubtless true that persons of taste prefer such bald accounts to the opinions of writers that are not qualified, either in point of knowledge, discernment, or experience, to express opinions worthy of sober attention; nevertheless, it is a singular and striking indication of the changes wrought in our journalism within a decade that the critical department has fallen so much into disuse or neglect.

Except in the case of three of our newspapers, the drama is treated with little respect, dignity, or conscience by the daily journals of this city. We are constantly reminded by them of the fact that their standard of criticism has succumbed to the pressure of cheap forms of popular entertainment. They are swayed largely by popular clamor. A Mrs. Potter, a Mrs. Carter, a high-kicker, or a second-rate comic opera singer commands more space in their pages than the honest achievements of a mere artist. They devote columns to trash where they give a few "sticks" to worthy endeavor. They relax into loquacious geniality over a piece of mane horseplay, but they freeze into cavilling hypercriticism when a genuine appeal is made to the alleged intelligence of the pub-

lic. In other words, they encourage what least demands their encouragement, and discourage what most deserves their favor. In consequence, their influence is obstructive and destructive rather than stimulating and helpful.

In these circumstances, it is cheering to see that three of our newspapers, at any rate, have resisted the temptation to cater to the mob and have refused to strike a vulgar average on the theory that it pays best to print what the largest number of people crave. They have maintained their high critical position in the face of evil example, and their just appraisal of dramatic and artistic work is not thwarted by considerations of notoriety, sensationalism or the caprices of a flippant, ignorant class of theatregoers.

We need not mention the names of this distinguished trio of newspapers—they will occur to every reader familiar with the merits of the local press. All honor to them!

THE SOUTHERN SITUATION.

IN order to understand the South's embarrassment of riches which, to speak paradoxically, is the cause of her poverty this season, managers have to look only at the condition of her cotton industry.

Last year's cotton crop was more than one million bales larger than any crop previously harvested. It is estimated that this year's crop is even larger. Before this prodigious yield prices have steadily declined. May deliveries selling now at a trifle more than six and one-half cents a pound. According to the report of a New Orleans expert, these prices are below the cost of production, "and mean great disaster to every commercial interest in the South."

Normal values will be restored in time, of course, and perhaps by next season the South will realize the glittering promise that dazzled theatrical men at the beginning of this season.

RELIEF NEAR AT HAND.

SINCE our last issue the business of amending the law relating to children on the stage has taken an encouraging shape, and the way seems clear at last. Unless something unforeseen occurs to prevent it, we shall be able to announce in our next issue the passage of an excellent bill that will grant to theatre managers and others interested all the relief from the provisions of the existing law that can be reasonably asked. If it goes through the Assembly there is little doubt that it will be acted on favorably by the Senate. The Governor is believed to have no objections to this bill, and it will unquestionably receive his approval and signature. In that event we shall have the new law in force within a few weeks at the latest.

As we said not long ago, there was no chance to secure legislative action in this matter unless the opposition of the societies and the public sentiment represented by Mr. Gray could be overcome. Mr. Stein's bill, in its original form and also as changed afterward at the request of a number of managers, stood not the ghost of a chance. As it is, it was killed in Committee, and the new amendment that will be voted on by the Assembly this week is an entirely different measure.

After The Mirror instituted the movement to secure remedial legislation, negotiations were opened with Mr. Gray in the expectation of arranging an honorable basis of agreement which should remove opposition. These negotiations were interrupted by outside interference. The intruders, ignorant of the true status of matters, ignored Mr. Gray and announced their determination to make it "a fight." There was no chance to fight, however, for circumstances arose—as related by The Mirror—that made it impossible to move the Stein's bill beyond the Committee on Codes, much less to pass it through the Assembly.

Assemblyman Sulzer, who opposed the Stein's bill when a hearing was given to its supporters and opponents by the Committee at Albany, was convinced that its operations would be injurious although the purpose it had in view was rational. The representative of The Mirror saw Mr. Sulzer in Albany and outlined such a conservative measure as we believed would serve all legitimate theatrical purposes and at the same time would meet the sound objections urged by Mr. Gray.

The question was discussed thoroughly in all its bearings. The result was the amendment which Mr. Sulzer introduced in the Assembly last Tuesday. He had it referred to the Committee on Codes and generously consented to allow it to figure as a substitute for Mr. Stein's bill, thereby associating the name of that warm champion of the demands of the profession with the bill. Mr. Gray is satisfied with it, and will not oppose its passage.

It will be seen that the course of action has finally taken the trend that The Mirror several weeks ago asserted was the only course that could be pursued successfully. Radical measures failed, of course, and merely retarded progress. Things have now got back to the original and the only feasible plan, and success is practically assured, for all opposition has been removed.

The Stein-Sulzer bill, as the new amendment is known, gives the mayor of any city or the president of any village in this State discretionary power to license a child under sixteen years of age to sing, to dance or to act in theatrical exhibitions. Twenty-four hours' notice of an application for a license must be given to the President of the S. P. C. C., who shall have an opportunity to be present and to be heard. The license shall state the age of the child, the names of its parents, and the duration of its contract.

To these provisions no objections can be made. The law now forbids children under sixteen to act, to sing or to dance and the president of the S. P. C. C., in countenancing non-injurious infractions of the law, has been accused of partiality. The Stein-Sulzer bill grants the privilege of singing, dancing and acting to children when, in the judgment of the mayor, there is no moral or physical injury to be sustained thereby.

We are glad to present this hopeful turn of affairs to managers and members of the profession, and we are glad also to be able to say that the prospective law is based on the principles and covers the ground set forth by The Mirror when it took the matter in hand and brought it to the notice of the Legislature.

A WICKED BIRD.

A WEEKLY paper called the *Hawk*, published in London, in one of its wild and wicked swoops descends upon The Mirror for its alleged "insults" to English actors. The latest "insult," according to the *Hawk*, was the publication of a paragraph which stated that Henry Irving's son Lawrence had shot himself "with intent or by accident."

Young Mr. Irving did shoot himself, and according to cabled accounts published in nearly every American newspaper the shooting was alleged to be intentional. Making due allowance for the usual inaccuracies of the cables, The Mirror, in referring to the matter, gave young Mr. Irving the benefit of a doubt—which, as later advised proved, was justified by the facts of the case.

The *Hawk*, however, goes on to say that "Such a lie does not, fortunately, need contradiction, but comes ill from the leading theatrical organ of a country whose principal comedians have nearly all ended their lives in madhouses."

The foregoing appendage to our contemporary's paragraph is distinctly funny, particularly when it is considered that the *Hawk*'s chief, and we believe, its only claims to fame in this country rest on occasional mention of law suits brought against its publisher for printing particularly unpleasant and unjustifiable slanders.

We might retaliate on the *Hawk* by asserting that a large number of the minor actors imported from England would end their lives in the poorhouse were it not for the charity of the Actors' Fund, but that statement would be only partly true, and the truth must be told in all cases, even when the provocation to distort it—more or less—takes the form of an egregious lie.

THOMAS.—Of Walter Thomas' interpretation of Sebastian in Twelfth Night, in support of Julia Marlowe, Col. Clapp, the able critic of the Boston *Advertiser*, says: "He spoke the few but beautiful lines with good feeling. His resemblance to Miss Marlowe was so much more satisfactory than that of most Sebastians to their Violas that it recommends the relationship of cousin, said to exist between him and Miss Marlowe, as a desideratum for the part."

PERSONAL.

ONSTAK.—Lena Onstak, recently with Brady's Clemencean Case company, has been ill at her home in Boston. She is convalescent, but it will be some time before she will be able to resume acting.

DAILEY.—Lillian Dailey, who was at one time with the Elsie Ellister company, is winning excellent notices from the London press for her good work with Wilson Barrett's company.

NEVILLE.—George W. Neville has been engaged by Charles Frohman for next season.

LONHARD.—Elsie Lombard has signed with Hoyt and Thomas, and will originate a part in *A Temperance Town*. Miss Lombard has been a member of several prominent companies.

HOYT.—Edith M. Hoyt, of the 8 Bells company, wishes The Mirror to announce that she is not the Edith Hoyt whose swindling operations were referred to last week in these columns.

KENDAL.—The Kendals' forthcoming engagement at Palmer's is announced to be the farewell of the popular and gifted couple to New York.

ROSENFIELD.—Sydney Rosenfeld is under contract to write an American play for John Drew.

JOHNSON.—Laura Johnson, a Louisville girl, began a ten weeks' tour of the English provinces last month. She is featured in Herman Vezin's company, and plays Juliet, Rosalind, Beatrice, etc. The tour will close in London on May 30.

BROOKLYN.—May Brooklyn has returned from the South, greatly benefited in health.

LEWIN.—May Irwin will join The Junior Partner company at Chicago in August.

HOWARD.—Bronson Howard returned to this city from Detroit on Friday. He will divide his time between New York and New Rochelle, at work on his new play that is to be produced at Palmer's by a special company next Fall.

SCHREIBER.—Carl Streitman, of the Lillian Russell Opera company, has a comic opera by a Vietnamese composer, which he threatens to star in next season.

TAVARY.—Madame Rasta-Tavary, the brilliant prima donna, has been engaged by Abbey and Gray to sing *Donna Anna* in *Don Giovanni* to-night at the Brooklyn Academy, and on Thursday night at the Philadelphia Academy. Madame Tavary's first pronounced success in London at Covent Garden was made in this role. The press pronounced her its best representative since Titien and Parepa-Rosa.

HOPPER.—De Wolf Hopper will go to Europe in June to remain there until September.

FROHMAN.—In May Charles Frohman will make a brief visit to England and France.

BELKNAP.—Edwin S. Belknap is collaborating with Bessie Bonner in writing a melodramatic play of Southern life. In a few weeks Mr. Belknap will sail for Europe.

SCOTT.—Cyril Scott has been re-engaged for Charles Frohman's stock company.

REID.—Margaret Reid, the soprano who made her debut in *Hamlet* at the Metropolitan Opera House two weeks ago, and who made a success above the average, has been engaged to appear at Seidl's second concert at the Madison Square Garden Concert Hall.

NASH.—Vivacious Marietta Nash is playing in *The Merry Monarch* at Melbourne, under J. C. Williamson's management. Her husband, George Lauri, is also in the cast.

RENWOOD.—Minnie Renwood has made a hit in the serpentine dance in *Uncle Celestin*.

BRUTONE.—Mrs. Julia W. Brutone resigned from Mr. Mansfield's company a few days ago. She is an excellent actress, trained in the best school.

MADISON.—Marie Madison is very ill at her home in this city.

PIXLEY.—Alice Pixley has become a member of Carroll Johnson's company. She is a young sister of Annie Pixley.

TANNER.—Cora Tanner will return to New York shortly to conduct rehearsals of *Husbands and Wives*, which will be brought out at the Garden in April.

PLYMPTON.—Eben Plympton is in town. His special engagement at the Boston Museum was cut short by the failure of *A Sailor's Knot*, which failed to realize man ager expectations. Mr. Plympton has no definite plans now.

RAND.—Rosa Rand has organized a dramatic company from among the most talented of her pupils. They have become perfect in an interesting repertoire, and with Miss Rand they will give special performances at fashionable resorts the coming Summer.

ARTHUR.—Joseph Arthur is taking an active interest in the benefit for Mrs. Richard Koenig, which will take place at Amberg's on March 14. He is arranging a very attractive bill.

THE USHER.



The late Colonel Theodore Morris had a large vocabulary of adjectives, but none were more expressive than sundry monosyllabic exclamations that he used frequently, although they were not to be found in any dictionary extant. Those exclamations carried their own significance, which was intensified by the emphasis that the Colonel laid on them.

When he was managing a theatre at Columbus, Ohio, Robson and Crane were booked to play with him. Colonel Morris went to the railway station to meet the company on its arrival.

Robson, seeing the doughty manager descending from the cars, shook his hand heartily, and in a spirit of facetiousness said, using one of the Colonel's favorite expressions.

"How's the house going to be—buff-buff?" "Buff-buff?" repeated the Colonel contemptuously. "No—buff-boom!"

The Colonel was what is now termed a "hustler" in the days when he managed a traveling company.

About fifteen years ago he had a small party touring through the Ohio towns. The played a repertoire that included about everyting from Richelieu to Uncle Tom's Cabin. Char's Pope and Rachel McAuley were the leading people.

It is related that the Colonel after selling tickets would rush behind, double several parts, and then go out and play the piano between the acts. He was equal to every emergency.

Richard Mansfield deserves a good deal more credit than he is getting from the newspapers. Whatever mistakes of judgment he has made, however impolite, he may have been at times, the fact remains that he is the most painstaking, the most astute, and the most promising young actor on the American stage.

It is a pity that personal "popularity" has aught to do with the attitude of the press toward a public character, for if it were not so Mansfield would undoubtedly get his due.

Apart from the fact that he has shown less tact than courage, and that he has occasionally committed the crime of defending himself and others from baseless charges and insinuations that appeared in print, I cannot perceive any reason for the prejudice that is exhibited by many of his critics in this city whenever his work or his actions become a subject for public discussion.

And yet these same writers will cheerfully further the interests of theatrical speculators, put the clowns and monkeys of the profession encouragingly on the back; crack up mediocre comic opera mimics, and follow with enthusiasm the police court exploits and managerial squabbles of dancing girls.

Mansfield, however, actuated by higher and nobler artistic purposes than almost any other actor in America, must needs perform prodigies in order to win commendation from these writers.

No player ever toiled harder to secure recognition. He won it from the public long before it was grudgingly vouchsafed by the press.

They may not like his personality, but that is a reason why they should not admire his ability and appreciate his motives.

But how they glow when, in the course of theatrical events, he strikes a failure! How they sneer and snar!

For a change, it would be a gratifying spectacle to see these writers turn on one another, expose one another's ignorance, mistakes, faults of judgment and atrocities of action. We could all enjoy that.

While they were about it they might fall tooth and nail on that species of hermaphroditic creature, the critic reporter, who divides his space between notices of new plays and impertinent and useless gossip about members of the profession.

They might teach this curious character the impropriety of eavesdropping at the theatres, or failing that, advise persons that have an objection to read their private conversations in print to request the box-office man to assign them seats in a more wholesome neighborhood.

They might protest against the sort of journalism that hires a fellow to go out on the Rialto with a broom and a canvas bag, in the Broadway Italian style.

In short, they might do many better and worthier things than to find enjoyment in baiting an actor to whom they ought to give all the encouragement consistent with the objects of criticism.

At last the hope of getting relief from the injustice of the present law against children on the stage bids fair to be realized, and that speedily.

Mr. Su'zer's amendment has been favorably reported by the Committee on Codes and I expect to receive word to-day or to-morrow

that it has passed the Assembly without opposition.

After groaning and sweating, writhing and complaining under the obnoxious law now in force for more than a dozen years, managers and the profession are almost certain to see the change we have all desired at no distant date.

The new amendment is wise and beneficial. It is designed to fit varying circumstances and different cases and it will be a welcome substitute for the present unjust and sweeping prohibition.

If the Su'zer bill becomes a law THE MIRROR will be encouraged to take up one or two other equally urgent and necessary matters that demand legislative readjustment.

The first one will be the copyright law, which demands revision so that piracy shall be stopped by declaring it an offence punishable by fine and imprisonment.

The late Roscoe Conkling declared that such an amendment to the law would be constitutional. Judge Bremenhofer and many other eminent lawyers have assured me that it would be effectual in protecting dramatic property.

I have already consulted one of the foremost Congressmen from this State on the subject, and he has expressed his willingness to introduce such a bill and push it for all it's worth as soon as it has secured the formal support of leading dramatic authors, managers, and others to be benefited by it.

It is too late to bring the matter to a focus this session, but when next Winter comes that bill will be presented to Congress, and THE MIRROR will meantime take steps to send it there with all the necessary backing.

▲ DEEHOME THEATRE.

George Osborne's handsome, actor-like face is once more seen on Broadway and at the theatres. He arrived from San Francisco, last week, and he will remain here two or three weeks longer.

Mr. Osborne is a busy member of the firm of Waller, Osborne and Wiley, lessees and proprietors of the successful Alcazar Theatre in San Francisco. He looks after everything on the stage, and acts besides. His purpose in visiting New York at this time is to engage actors and secure plays for his stock company.

Probably no other organization in America gives so many pieces every season as the Alcazar company. The bill is changed every week, and the productions include pretty nearly everything, from tragedy to farce. It is a splendid school for young actors, for it gives plenty of hard work, demands versatility, and offers singular opportunities to acquire valuable experience.

"We have brought forward a number of extremely clever young actors," said Mr. Osborne to a MIRROR reporter. "The rapid study and active rehearsals required may seem hard to the new-comer, but after awhile he works into it, and the practice is highly beneficial.

"I am looking for a young actress to play leading business, and for a good comedian. I am also getting a number of plays. Our acting corps is many-sided. We have played Julius Caesar, and A Midnight Bell, so you can see that we must adapt ourselves to many requirements."

Mr. Osborne makes his headquarters at The Players while in town.

MADAME DILIGENTI'S BENEFIT.

The commencement benefit and first appearance in New York of Irma Diligenti occurred at Palmer's Theatre last Thursday afternoon. The house was comfortably filled.

Madame Diligenti appeared in detached acts from two standard plays. She is an accomplished actress, thoroughly schooled in the technique of stage art. Her person is scarcely commanding enough for tragic roles, but her intelligence and her skill are beyond question. Her voice is musical, if not powerful, and her action is graphic and graceful. Few foreign actresses that we have seen pronounce our language so well as Madame Diligenti pronounces it. She is not in any sense a "sensational" actress; she is simply an artist, thoroughly trained in dramatic methods, and possessing intellectual qualities that are not found too often among the actresses that speak our own tongue.

As Marie Stuart in the first act of Schiller's play, Madame Diligenti presented an interesting picture of the unhappy queen, waging the unequal battle with the unscrupulous Burleigh. She was admirably supported by Arthur Falkland-Buchanan as Mortimer, Henry Bergman as Burleigh, George F. Bevere as Paulet, and Isabel Waldron as Kennedy.

Madame Diligenti was seen also as Adrienne Leconveur in the last act of that well known play. She gave a pathetic interpretation of the rôle of the actress, and the delirium of her death scene was represented with much imaginative power. Frank Morland was the Michonneau, Adolph Jackson the Maurice de Saxe and May Melville the maid.

The programme also included the duo of Santuzza and Turridi from Cavalleria Rusticana, rendered by Madame Basta-Tavary and Signor Guarini, and the third act of In Spite of All in which Minnie Maddern Fiske appeared, together with E. M. Bell, Charles Harris, Cyni Scott, Fred Peters and Miss Melville.

Madame Diligenti expresses her deep obligations to the ladies and gentlemen who freely gave their services in her behalf on this occasion, and to the managers and others who lent their assistance to her in effecting her metropolitan debut.

The Herald says: "No man can tell the value of a play with sureness till it has been rehearsed. We may add that few men can predict infallibly the value of a play when it is rehearsed, while some men are unable to estimate its value when it is acted."

NUMBER 2.



"Any member of Mr. Daly's company male or female who permits his or her picture to appear in a dramatic journal, or whose portrait even appears therein, will be summarily discharged."

Since the foregoing effect went forth, and since Miss Rehan and Mr. Lewis have been exposed to summary dismissal from the company with which they have been so long and honorably connected, there is great difficulty in obtaining photographs or sketches of the remaining artists of the organization.

The sketch presented above is the result obtained by THE MIRROR artist who was assigned to the pleasant duty of getting a picture of one of the most charming members of the Daly company.

Our readers will doubtless recognize the graceful curves and artistic outlines of this prudent young person, who, mindful of the awful fate that awaited her should her features be portrayed in these columns, deliberately and precipitately turned her back on the world and on our artist.

Kitty Cheatham was born in Nashville, Tenn., a few years ago. She is a delightfully native and ingenuous actress of girlish roles, and her dainty and effective gowns are also an attractive feature.

She will probably not remain long out of an engagement.

STILL REAPING THE HARVEST.

James O'Neill has played Monte Cristo eight seasons. Strange to say, the present season is proving one of the most profitable of the whole eight. Up to last week the profits of his tour were more than \$85,000, and he is confident of increasing that figure to \$25,000 by the time that his Monte Cristo season closes at Milwaukee in the middle of April.

In California Mr. O'Neill's receipts were notably large. Two nights in Los Angeles brought in \$1,600. At Riverside he played to \$600; at San Bernardino, \$575; at San Diego, \$575; at Pasadena, \$52; and at Fresno, \$516. In one week at the Bush Street Theatre, San Francisco—a house that is not noted for large business—the receipts touched \$6,000, although Monte Cristo had been presented in Frisco again and again.

A play pirate named Wilber, who has

been exposed several times by THE MIRROR, has got hold of some of Mr. O'Neill's printing and is playing obscure towns with his snap company, featuring James O'Neill in Monte Cristo at 10 to 20-30.

The most unpleasant part of this rascally piece of business was discovered by Mr. O'Neill while in Frisco. He found that an alleged friend of his—a man named Goggins, connected with the firm of Fromis, Valentine and company, the leading theatrical printers in California—had sold his paper to Wilber. The printing had been left in Frisco by mistake when Mr. O'Neill was there two years ago. It includes three-sheets, lithographs, etc. The victim of this dishonesty says that he will "send Wilber up if there is any law in the land."

From Frisco Mr. O'Neill plays back to Chicago, by way of Denver, Topeka, Kansas City, and St. Louis. At the close of the tour he will make active preparations for a big production of a new romantic melodrama, which he will produce with a special cast and elaborate scenic accessories about May 1. Mr. O'Neill has reason to believe that this play will prove a successor to Monte Cristo in point of enduring popularity, and he purpuses to bring it out in magnificent style. He has not yet decided whether the production shall take place in Boston, Chicago, or Philadelphia. Managers of the best theatres in each of the three cities named are figuring to get it.

A TWELFTH NIGHT TEA.

The Twelfth Night Club gave a tea last Friday and Martha Morton, Eleanor Mayo, and Mrs. Marion Russell Cartry were the ho-tesses.

Courtland Palmer played three selections, which met with hearty applause. His manner is modest and unaffected, his face refined and thoughtful, and he doesn't wear his hair like the Circassian girl in the museum, as is generally the way of great pianists. George Massoni sang two solos. So did Eleanor Mayo. Tea drinking and conversation filled in the pauses in the programme.

Among the guests were Mrs. Frank Mayo,

Mrs. Agnes Booth (an honorary member),

Mrs. Ada Crisp Marsh, Mrs. S. M. Simpson,

Kate Bealby, and Katherine Evans, and

among the members May Robson, Ella Starr,

Madge Baron, Bijou Heron, Maudie Crayton,

Pauline Rankin, Mrs. Doubleday, Maude Chilton,

Ethe Shannon, Kate Mayhew, Minnie Lewis, Janet Lewis, Sydney Armstrong, and

Alice E. Ives.

GOSSIP OF THE TOWN.

Louise Dickson Berkley writes to THE MIRROR: "Any child willing to take part in the production of Pygmalion and Galatea for the benefit of the Actors' Fund Fair will please send name and address to Mrs. Berkley, care of THE MIRROR. I particularly desire to hear from Tommy Russell, Walter Eddinger, Gertrude Hoffmann and Ray Mackell." Mrs. Fernandez has consented to let Bijou Fernandez appear in the play, and thinks the proposed performance an excellent scheme.

Edwin Stevens, the comedian, who has been under the management of the Aronson's for several years, has been engaged by Charles Frohman. Mr. Stevens will probably make his debut under Mr. Frohman in Germany when it takes to the road.

FRANK HOWE of Philadelphia, telegraphed to THE MIRROR last Tuesday: "The Dazzler crowded the Park Theatre on Monday night. It played to the largest receipts ever in the theatre."

M. W. WILKINSON manager of Alexander S. Lewis and of Maude Granger, was in town last week.

FRANK YOUNG, a son of William Young, the playwright, is now in advance of THE STOWAWAY.

It now looks as though Oscar Hammerstein's Manhattan Opera House, that is in course of erection on West Thirty-fourth Street, would not be completed before September. This does away with Hammerstein's scheme for grand opera there this summer.

The horse which carries Col. Farragut Gurney (W. H. Crane) on the stage of the Star Theatre, at the head of his regiment, is ill of the grippe. Manager Brooks wishes to state that the understudy is doing very nicely in the part.

LENA RIVERS, of the Jane Coombs company, was married in Milwaukee recently to George Scott, of A. V. Pearson's Fire Patrol company.

ADA ST. CLAIR joined the 8 Bells company in Chicago. She is the wife of Andy Morris, the clown of The Spider and the Fly company.

HARRY B. ORR has taken charge of the bookings for the Opera House at Homestead, Pa. "I shall endeavor," he writes, "to do what I can to revolutionize theatrical business here by booking only one attraction a week, and that one the very best to be had." Mr. Orr will come to New York at the close of this season to fill time.

It is likely that a big scenic production will be the vehicle for the introduction of Annie Lewis as a star.

As she has a contract with Thomas Q. Seabrook to appear in The Isle of Champagne, Alice Hosmer has been obliged to decline an offer from Hoyt and Thomas to originate a part in A Temperance Town.

LOUISE CAROLIS, formerly of Reilly's Broom-Maker company, has joined the 8 Bells company that is now playing through Texas.

EDWARD X. HOYT, who has been with the Frederick Warde and the Louis James companies for the last six years, has been especially engaged to play Joe Morgan in W. T. Heflin's Ten Nights in a Bar-Room company. He will be featured. His wife, Fanzie Hoyt, is playing the part of Mrs. Morgan in the same company.

BENJAMIN HOWARD's new play will be produced at Palmer's Theatre next November. It will be acted by a special company, while the Palmer stock company will appear in the West under Al. Hayman's auspices. A. M. Palmer, Charles Frohman, and Mr. Hayman are all interested in Mr. Howard's piece.

The theatrical mechanics have been dabbling in strikes and other peculiarities of the trades unions at several city theatres this season. Last week they made a demonstration at Niblo's which, however, was soon adjusted by the management.

G. B. BUNNELL sends THE MIRROR an invitation to the anniversary of his management of Bunnell's Bridgeport Theatre. It will be to-night, and Sadie Martinot will appear in Pompadour. THE MIRROR sends greetings to Mr. Bunnell, and wishes it could be present.

HENRY TUTHILL, a brother of Ben Tuthill, made his professional debut in Money Mad at Niblo's last week.

PROFESSOR HERMANN played at the Opera House, Utica, to \$1,120 on the night of Feb. 25.

FRANK LANDER has been engaged to replace "Jack" Mason in the role of the priest in The English Rose.

FALK, the theatrical photographer, will move on May 1 to 13 and 15 West Twenty-fourth Street, opposite the Madison Square Theatre. The building is being especially constructed for a photographic studio, and will be known as the Falk Building.

MANAGER DUNLEAVY, of the Park Theatre, has made, it is said, \$25,000 on arise in Reading.

A LETTER from Danbury, Conn., to THE MIRROR says that the present season has been the dullest known in that town. The Elks had a benefit there last Wednesday night which barely paid expenses. They had a popular attraction, too.

The Miller Opera company will open its season at Columbus, O., next week. The members will be conveyed there by special train consisting of a palace car, coach, and a baggage car over the B. and O. R. R. Arthur Miller directs the production of Ship Ahoy, which will be given with a complete set of new costumes.

On Monday, April 18, The Voodoo will be produced at the Arch Street Theatre, Philadelphia.

BROOKLYN, Letter No. 22, B. P. O. Elks, held a ladies' social session on Sunday evening, at the Novelty Theatre, in Brooklyn. Many clever people appeared in the entertainment.

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IN OTHER CITIES.

BOSTON.

Fanny Davenport appeared in *Cleopatra* at the Music Street Feb. 29. The farewell performances of *A Straight Tip*, given by James T. Powers $\frac{1}{2}$ -2, were greeted by hours of deservedly large size.

Fanny Bee will open her second engagement at the music in Boston $\frac{1}{2}$. There is no reason why at the bright new Bowdoin Square she should not repeat the hit which she made at the Tremont in September, for she is as much of a favorite as she was when she was with the Casino.

A great artistic success has been made by Marie Wainwright at the Tremont, and large audiences have been the rule. The production of *Amy Robart* is a succession of magnificent stage pictures, the scenery and costuming being particularly effective. Much praise is due to the actors whose impersonation is uniformly excellent. Miss Wainwright's *Amy* is an extremely strong and womanly impersonation, while William Ingersoll, Barton Hill, and Blanche Walsh act with great force.

This is the second and last week of the prosperous engagement of Evans and Hoye at the Grand Opera House. This popular house has had large houses all this season, but a *Parlor Match* will not be broken the record. The opening day not a seat could be purchased for hours before the curtain went up. Evans and Hoye, Minnie and the Levee Sisters repeat the success which had been made in Boston $\frac{1}{2}$. Vernon Farbman $\frac{1}{2}$ -2.

The Trumpet Club still holds the stage of the Boston where the clever acting of the large co. and the magnificence of the stage pictures call forth warmest praise from good-sized audiences. These are the last days of the term, for it will be withdrawn $\frac{1}{2}$ to make room for The Ensign.

Hours with Dickens are being enjoyed by the patrons of the Museum who find much that is delightful in the sweet pictures of Holly Tree Inn and in the reproductions of the characters of Bomby and Son. The bill proves a powerful matinee attraction, for apparently every lady in Boston wants to bring her children to see the delightful acting of Wallace Eddinger and Viola McNeil.

Last week's are announced at the Columbia where The Lost Paradise is still being given before large audiences, which are enthusiastic in praise of the piece and the acting of Charles Frohman's excellent co. On Washington's Birthday the record of the house was broken by the presence of two tremendous large audiences.

Lillian Russell's admirers fill the Globe nightly and the size of the audience is limited only by the capacity of the house. The engagement is for only one week after this and seats bid fair to command a high premium for the remaining performances. Carroll Johnson follows in The Gossamer $\frac{1}{2}$ -2.

At the Park Neil Burgess has announced the last nights of The County Fair, as he is compelled to take the place of owing to engagements previously made. There has been an increase in the attendance since that was done, and the audiences are even larger than ever, although much of an increase was impossible, for there had not been a really small audience since the run began.

The May Howard Burlesque co. will come to the Howard Atheneum for a return engagement.

Billy Lester's strong specialty co. is giving the patrons of the Palace one of the best variety bills that has been given in this city this season.

Harbor Lights is at the Grand Museum with Ethel Tucker at the head of the co.

A Soap Bubble is the bill offered this week to the patrons of the World.

Another of B. F. Keith's strong specialty bills is being given at the Bijou.

Frank B. Richards, the press agent at the Park, had an opportunity of seeing how popular he was with Boston theatre-goers $\frac{1}{2}$, for a very large audience gathered at the Park at his benefit performance. Mr. Richards has just recovered from a severe attack of gastric fever.

A cake walk, which was the talk of all Boston, came off at Music Hall $\frac{1}{2}$.

Evans and Hoye have a new piece which could be produced next season, but the increased favor with which A Parlor Match is being received makes such action improbable.

Little Tuesday is to be given a testimonial concert at the Globe April 3.

Jane will play her last engagement of three weeks at the Standard beginning $\frac{1}{2}$. Then *Giulietta* will be presented by the co. now playing it in New York.

Rehearsals of The Princess of Erie are being conducted at the Museum under the direction of the author, Henry Gauv-Carleton. The piece will have its premiere $\frac{1}{2}$.

Thomas W. Keene will begin a week's engagement at the Bowdoin Square $\frac{1}{2}$.

A Cyrene ball at Music Hall is to be given in the near future. It will be for Boston what the Carnemita Ball was for New York last year.

Louis Burkhardt is now the advertising agent for both the Bowdoin Square and the Columbia.

The Boston News is conducting a lively voting contest to determine which is the more popular actress, Lillian Russell or Attalie Claire. It is being watched with great interest.

JAY B. BENTON.

SAN FRANCISCO.

FEB. 25, 1892.

Stuart Robson entered upon the second week of his engagement, last night, at the Baldwin Theatre, where *Sue Stoops to Conquer* continues to be sufficiently attractive to fill the house. To-morrow evening *Married Life* will be presented to fill out the week. Monday night next The Henrietta will be revived for the purpose of completing Mr. Robson's three weeks' visit. After that Joseph Jefferson, who will be followed on March $\frac{1}{2}$ by the Bostonians.

Adolph Bauer, conductor; I. W. Norcross, stage manager; Oscar Fest, scenic artist; and Madam Smith, costumer, all contributed in their several departments towards the superb production of Strauss' lovely work, *The Merry War*, which has overcrowded the Tivoli to such an extent that it is continued, and may run even another week. Warwick Garrow as Spindola was permitted pleasing opportunities for his sweet baritone voice. Ferris Hartman does the comedy work in *Groot*, who, together with Elsa, the little German wife, sung by Gracie Plaisted, are stirring the audiences up to a pitch of enthusiasm each night that borders on an ovation. Tillie Sallinger's *Violetta* is a very graceful performance. This clever girl dresses the various characters she assumes to wonderful perfection. Emma Vorce as *Theresa* has a better speaking part than is ordinarily assigned to her, and as Captain of Artemissa's Guard is a dashing and brilliant figure on the Tivoli stage. Von Schubens is overdone by M. Cornell, who overdoes about everything he attempts. He is a sterling good man, and if some one would kindly tie him down through parts of his song and action, it would greatly improve his work.

The New York Opera Comique co. succumbed to the inevitable at the Orpheum and closed the day of my last letter. There are rumors that indicate internal controversies, which would take entirely too much space for me to communicate just at present. Meantime the chief cause, of course, was the failure to make money.

Roland Reed enjoyed a satisfactory season at the California, where Hanlon's *Superba* was presented last night.

James O'Neill had but one week at the Bush Street Theatre, which he occupied to the advantage of both himself and the management of the house in Monte Carlo.

The Private Secretary, without George Osbourne or L. R. Stockwell, went on as merrily at the Alcazar Theatre as though they were present, and filled the house the entire week.

McKinley Rankin began a four weeks' engagement, last night, supported by the Alcazar co., in The Danites. After this engagement comes, will be played until the opening of the next Alcazar season, when an entirely new and strong co. is promised by Managers Wallenrod, Osbourne, and Wallenrod.

I have not seen any of Miss Lorraine Hollis' performances up at the Bijou, nor have I heard from any one who has been there how this pretty star is getting along. It is a fact, however, that there is a good co. supporting her, and the house is open. The

Clemenceau Case is the play with Miss Hollis in the character of Isa.

Edward Holland will shortly conclude his season with the Alcazar Theatre co. and go to New York.

Molly Stockmyer has, owing to illness, retired from W. J. Brady's Bottom of the Sea co. and will arrive home in a few days. There will be a happy reunion at the home of her father and mother, who are old and respected residents here, and are also being visited at present by Lotta Norman, another daughter of this charming and talented family.

The East will hear much about *Bluff King Ha*, an original romantic opera in three acts, written by Humphrey J. Stewart, for which Daniel J. O'Connell composed the libretto. The work will have its first production to-morrow evening at the Grand Opera House, where rehearsals have been held for the past three months. The music builds upon grand opera. At the matinee sale of seats the house was entirely sold out. The prices were \$1.50, \$1.00, and 50¢ for the boxes up to the gallery, which, together with premium, will not over \$1.00 in cash for the one performance. Distinguished amateurs comprise the distribution of principals and chorus, in which latter there were ninety-four, and in all for some scenes over 100 people on the stage at one time.

There is some talk of negotiations pending between Stewart and Marcus Mayr, whereby the tenor part will be transposed for Agnes Huntingdon, and the opera produced in the East upon a scale of much magnificence. J. D. MAXWELL.

CHICAGO.

The Bostonians in Robin Hood did a large business at the Chicago Opera House Feb. 22-23. Jessie Bartlett-Davis, Karl McDonald, and Burnabey were enthusiastically received. The Cadi $\frac{1}{2}$ -2.

McVicker's has the *Liliputians* in their fourth week, which closes a very successful engagement at that house. The bill was changed on $\frac{1}{2}$ to *The Dwarfs' Wedding*. Rhea $\frac{1}{2}$.

Helen Barry in *A Night's Frolic* continues to pack Hooey's Theatre to the doors, for the second week. Rosina Vokes $\frac{1}{2}$ -2.

At the Columbia Co. Tanner opened in her new play, *Will She Divorce Him?* to a splendid house $\frac{1}{2}$. The piece, a comedy-drama in four acts, gives Miss Tanner good opportunities and she is admirable as the heroine, Isabel Spencer. She was called before the curtain twice after the third act. Her co. embraces Harold Russell, O. H. Barr, J. K. Hutchinson, Ada Dwyer, Margaret Montgomery, all of whom give efficient support. Sarah Bernhardt next.

The second week of *The Ensign* began at the Grand Opera House $\frac{1}{2}$. The piece has made a remarkable success. George Fawcett as the rough but big-hearted cock-a-hoop carries off the honors. The McMein Dramatic co. in *Julius Caesar* $\frac{1}{2}$.

Patti appeared at the Auditorium in her last concert this season $\frac{1}{2}$ to a large and enthusiastic audience. She was assisted by Mme. Fabret, Sig. Del Puento and others.

These do arrived for a week's stay at the Haymarket Theatre $\frac{1}{2}$. The piece has been materially improved since its last engagement in this city at the Grand. Such merit-provokes as George Thatcher, Hutchey Dougherty, Bert Shepard, and John A. Coleman are included in the co. Big houses, Miller and Polly Nobles $\frac{1}{2}$ -2.

The Windsor Theatre presented a sensational comedy-drama entitled $\frac{1}{2}$, from the pen of Joseph D. Clinton. Alfred W. Frement, a young actor, plays the star part with marked ability. Good business.

The new Clark Street Theatre is drawing well with Nettie Peters and a good co. in a new version of *Blues Landing*. It is a richly attractive performance throughout. The Fairies' Well $\frac{1}{2}$ -2.

Agnes Herndon opened at the Alhambra $\frac{1}{2}$ before a large audience. La Belle Marie, her play, is not deserving of her efforts. She is a clever actress, and is supported by a good co.

After lunch was at Haskin's Theatre $\frac{1}{2}$ -2. Fair business. Hazel Kirke $\frac{1}{2}$.

The People's Theatre attraction $\frac{1}{2}$ -2 was W. S. Cleveland's Consolidated Minstrels. In numerical strength and merit this co. is hard to beat. It crowded the People's nightly. Kice's Evangeline $\frac{1}{2}$.

The Academy of Music presented *The Fire Patrol* to first-class business. *Mingus' Landing* $\frac{1}{2}$.

The Standard Theatre opened under a new management, Monday afternoon, and presented *The Mascotte*. In the evening a specialty show was given. The theatre opens at $\frac{1}{2}$ and closes at 10:30. Popular prices prevail.

The May Russell Burlesque co. entered upon its second week at the Madison Street Opera House $\frac{1}{2}$ to good business.

Hoover's Minstrels are drawing crowds at the Casino. They celebrated their 50th performance $\frac{1}{2}$.

The Criterion has a good attraction in Orson Clifford in *Avenged*.

Most of the theatres gave extra matinees on Washington's Birthday.

Mrs. Emilie Edwards, of the *She Couldn't Marry* co., arrived in Chicago last week. She is the widow of James L. Edwards, the young actor who met such a tragic and untimely end in this city last June. Mrs. Edwards intends to devote her time to the study of music here.

The Chicago Orchestra, under the direction of Theodore Thomas, will give concerts at the Auditorium on the afternoon of $\frac{1}{2}$ and evening of $\frac{1}{2}$, assisted by Wm. Ludwig, baritone. These concerts are making a big success here.

An attractive programme will be rendered by the Gottschalk Lyric School at Chickering Hall $\frac{1}{2}$.

Manager David Henderson, of the Chicago Opera House, at last made known what his next summer entertainment will be. Ali Baba or *Borglum's* and the Forty Thieves is the name, and is by Harry L. Smith, author of *Sindbad*. Fred Danglerfield, scenic artist of the Chicago Opera House, has been working on the scenery for some time, and it is now very nearly complete. It is given out that Ali Baba will be even more gorgeous in scenery and costumes than the beautiful Sindbad.

Patti celebrated her birthday $\frac{1}{2}$ at the Auditorium rather quietly. It was her—well, never mind, she is the same charming diva as of old.

LYSTER J. CHAMBERS.

PITTSBURG.

The second week of *Sindbad*, at the Duquesne Theatre, opened Feb. 22 with an unprecedented rush, and many were unable to purchase even an admission ticket. It is safe to say that the house for the remainder of the engagement is sold. The Chin in Sisters, billed as two Spanish dances, were added as new features this week, and considerably enlivened the terpsichorean end of the performance. The house was beautifully decorated with flags and bunting in honor of the day. Randolph Aronson's *Comic Operatic* $\frac{1}{2}$.

All the *Comforts of Home* was presented at the Grand Opera House to a crowded house $\frac{1}{2}$, and delighted the audience present. The co. is a very capable one, and notably so the work of S. Miller Kent, Maud Haslam, H. A. Morey, and Pearl Means.

Miss Haslam as *Pite Oritanski* made a great hit, and was recalled three times.

The Egyptian was presented at the Bijou Theatre $\frac{1}{2}$ to an immense audience. Nance Oldfield was given as a curtain-raiser. Romeo and Juliet and Lear were underlined here, and hundreds of people have been mightily turned away. Beyond the parades of a doubt the co. could be next season for two weeks at this house, instead of one, as success would certainly attend the venture. Beyond a slight cold, the star was at her best, although The Egyptian did not receive the cordial reception anticipated. Nance Oldfield could well be dispensed with, as The Egyptian is long enough without the comedies.

HARRY P. GALLAGHER.

That diminutive artist, Arthur Dunn, with the Sindbad co., was received with tremendous applause at every performance, and his specialty is good and out of the ordinary run of stale comedy.

Gus Hill will start two vaudeville co. on the road next season.

Fields and Hanson contemplate organizing their own co. for the season of $\frac{1}{2}$ -2.

It is more than probable that Annie Ward Tiffany will shelfe *The Step Daughter* soon and try something with a better vein of comedy in it.

Ross O'Neal of *The Bottom of the Sea* co. was painfully injured last Friday at his hotel by falling down the elevator shaft from the first floor to the cellar. No bones were broken, but he was so bruised that he will not be able to appear with his co. for a few days.

S. P. Phelps, representing the Mr. Barnes of New York co. and Alfred Joel of the Casino, are in town.

Miss Gertrude Hopkins, of this city, left yesterday for St. Louis to join J. H. Wallack's Silver King co. *on route* to the Pacific slope.

Patti, accompanied by Giulie, Del Puento, Novara, and other leading artists, is announced to give two or three concerts at the Auditorium in the near future.

The annual reception of *Tancred Commandery*, No. 8, K. P., at the Alvin Theatre Feb. 22-23, was a success. Manager Charles L. Davis turned his house into a ball-room, and made it a power of

the annuals Wednesday evening, while Margaret Mather was making her entrance in the third act of *The Egyptian*, a small platform about four feet high, suddenly gave way precipitating the actress to the floor. She sprained her ankle severely, but was able to continue the performance.

So great was the demand for seats at the Sindbad matinee Wednesday that the doors were closed before the curtain rose. Manager Henderson had a photograph taken of the rush, to preserve as a souvenir of the second week's big business.

EDWARD J. DONNELLY.

LOUISVILLE.

Macaulay's was dark for three nights after the engagement of the Kendals, which was a magnificent artistic and pecuniary success.

Rosina Vokes and Felix Morris opened first half of week of Feb. 22, presenting a triple bill each night.

The Rose, My Milliner's Bill, A Pantomime Rehearsal, A Game of Cards, The Circus Rider, and other popular plays were presented and most favorably received. The Rose, by Minnie Maddern Fiske, new to the Vokes repertoire, attracted the most serious consideration of the local critics, and received universal praise. William H. Hull, in the *Courier Journal*, after an elaborate and critical review of its merits, says: "The Rose is a beautiful one-act play by Minnie Maddern Fiske, a woman whose brilliant and versatile talents seem unfortunately to have been lost to the stage, but who, it is to be hoped, will find play for them in dramatic composition."

Madame Modjeska will finish the week at Macaulay's, and be followed by Alexander Salvini, supported by Selena Petter.

Frederick Paulding, his elaborate melodrama, The Struggle of Life, is attracting large patronage at the Masonic. It can truthfully be said no finer scene production has ever been witnessed here.

The co., containing such people as Adelaide Fitzgerald and Edwin Varry, made all possible of an interesting if not entirely original story. The electric light effects were marvels of stage handling and were made possible through the recent complete plant put in the house by the Bourlet Brothers,

Russell's City Directory at the Academy of Music. A Turkish Bath at the People's Theatre and grand opera at the French Opera House.

LAWRENCE C. QUINTERO.

CINCINNATI.

Shenandoah, with its excellent cast and superb mounting, attracted an excellent attendance at the grand Feb. 25-26. The leading roles were superbly handled by Anna Vane, Francis Carlisle, Oscar Eagle, Henry Harrow, Charles Wells, and Josephine Hall. Margaret Mather in The Egyptian was; the Casino Opera co. 2-3.

The Step-Daughter of Henck's 2-3, afforded the star Annie Ward Tiffany, a thorough opportunity, and the reception accorded the clever impersonator of Irish female roles was something to be gratefully remembered. Her support included such capable artists as Annie Barclay, John T. Burke, John E. Martin, and George H. Nickerts. The closing scene presenting the star's escape from the tower prison captured the audience mightily. A Texas Steer 2-3; Kidnapped 2-3.

Miss Kean at the Pike filed out a successful week in La Cava and co-sang. Both plays were admirably cast, the excellence of the support accorded the star convincing materially to the success of the engagement. The more prominent roles were admirably enacted by Ethel Dunbar, William Harris, Lauren Rees, Una Abell and Eliza Hardinge. Manager Ballenberg staged both plays. E. S. Willard 2-3; Tar and Tartar 2-3.

At Havlin's A. Lipman in The Burglar proved an attraction of more than ordinary merit and as a sequence the attendance was excellent. Aside from the star's clever work and that of Helen Ottoengen in the role of Alice, the performance of little Irene Franklin made the hit of the week. Manager Havlin staged the piece very acceptably. McCarthy's 2-3.

The Wilbur troupe in a round of comic operas tested the capacity of Harris' during the first week of its engagement ending 2-3. The repertoire for the week included Princess of Trebizonde, Clotette, and Dorothy, and the work of Susie Kirwan, James Conley, and Dorothy Morton was warmly enjoyed. The co. "Engagement will continue."

Gus Hill's World of Novelties closed a very successful week at the People's 2-3. The more prominent features of the programme were Huber and Allyne's sketch, Gus Hill's club swimming, Mand Beverly's vocalism, and the musical act of Fields and Hanson. Sam Jack's 4-5; Kidnapped 2-3; Whaling and Martell's Specialty 2-3.

The Heilefeld-Dugay concert at the Music Hall 2-3 was successful in every respect, and Manager Ballenberg will in all likelihood favor Cincinnati music-lovers with a similar entertainment in the near future. Fully six thousand people attended the concert.

Manager John Havlin returned from Chicago 2-3. Al. Lippert, for several years with Robson and Crane and who is now starring in The Burglar, made his debut at Wood's Theatre in this city the latter part of 2-3.

Madame Januschek in The Harvest Moon will appear at Heilefeld's Sunday evening 2-3.

A religious revival in progress here has seriously injured theatrical business during the past few weeks.

The contract for the superstructure of the new Walnut Street Theatre was awarded 2-3 to Messrs. Horne and Smith, builders of New York, and it is promised that the theatre will be completed during the latter part of August.

Matines were given at only two of the local houses, Harris' and Peoples', on Washington's Birthday, and both were packed.

JAMES McDONOUGH.

PHILADELPHIA.

That a fashionable theatre-going public should delight in performances on the order of The Circus is one of the mysteries of modern theatricals, but that such is the case is evidenced by the crowds attending the Grand Opera House, where Melville and Hamilton's play of that name received its premiere Feb. 22. The dramatic portion of the entertainment consists one act, and is only a broad farce, while the balance is devoted to a monster street parade, and a very complete circus performance. The lobby of the Grand Opera House now assumes the aspect of a amusement booths of all kinds, so indispensable to such attractions, occupy important spaces, and the box-office now simulates a circus ticket wagon. The Circus is on for a long run, and if the first week be a criterion, it will be a most promising one. The following is the cast: George Endicott, Violin Player, Herbert Brothers, Eddie H. Williams, Frank George, Mrs. George, Colin Melville, E. J. Connelly, Jerome Sykes, W. E. Cooke and Adele Bonnel.

Lydia Thompson is crowding the Walnut. A triple bill of three one-act plays, *La Rosine Volee*, is the programme. A Bellini, the opening piece, is a little domestic drama, in which Louis Howard appeared to advantage. Miss Thompson made her appearance in a comedy entitled Uncle Dan, which displayed her talent to advantage. A Belie-Bac Shop, the dual play on the bill, is a bright farce on old lines, in which the star, Alf Hampton, and the rest of the co. do clever work. Little Puck 2-3; Old Jed Prouty 2-3.

J. K. Emmett is meeting with only fair success at the Chestnut. To those who never saw the elder Emmett, the new aspirant may pass, but to the thousands who have enjoyed evenings with Fritz, the younger will always be seen as an imitator, and one who is not always acceptable at that. Fritz in *La Vie et le Miel* is nicely staged. Mr. Will 2-3; Mr. Potter of Texas 2-3.

The Dazzier, with a new face in the central figure, returned to the Park 2-3, and dazzled large audiences all week. Despite the fact that the performance is composed of a numb r' of acts worthy of a vanderbilt house, tied up in play fashion, with a little space dialogue thrown in the populace act and applaud them, although without the spirit and zeal that such performances won a short time ago, which shows that they are on the wane. Kate Castleton, Lena Merle, Joe Ott, and Max Miller lead the merry band. Joseph Murphy 2-3; Agnes Huntington 2-3.

The gay, rollicksome abandon that permeates the atmosphere of Miss Helyett has caught the public fancy in this city, and as a consequence the pretty little Broad Street Theatre contains happy crowds at all times. The comedy of the piece, albeit a triflne risque, is unctuous, and along with the light swinging numbers in Audran's score, it makes a merry entertainment. On 2-3 Tar and Tartar returns for one week, to be followed by Charles Prohman's stock co. from Proctor's Theatre, New York, in Men and Women and The Lost Paradise. The engagement is to last four weeks.

New England life, when seen on the stage, must have its charms for the multitude, as the sixth week of Old Homestead has rolled around with Dennis Thompson at the helm, and still the Opera House contains no vacant seats. One more week remains of this remarkably successful engagement, and from the advance sale it will be a big one. Jane returns 2-3.

A revised version of The Grab Bag, with a better cast than ever before, is pleasing good-sized houses at the Arch. The skit has many funny things in it, but none more convincing than its big star, W. A. Hickey, and the charming Teresa Vaughan, Frank David, and Jessie Fairbanks materially assist the stars. The Wide, Wide World 2-3; Two Old Crows 2-3.

Kasanja is proving a diverting amusement for the crowds visiting the Empire. Charles Ravel creates great applause as the leading fun maker. The Venetians 2-3; The Goddess 2-3.

Elmer E. Vance's Limited Mill returned to this city as, opening at the popular People's Theatre before a packed house, and the whole week has been a repetition of the first night's business. All the elaborate scenic effects, including the locomotive scene, the saw mill, and the electrical appliances, are used, and they excite the same wild applause and commendation as on previous visits. Pearl of Puglia 2-3; Lost in New York 2-3.

The ever-popular laugh-provokers, Bulfin and Hart, are with us again for a fortnight, at the National, where they opened 2-3. The new *Later On*, which they introduced to us on this occasion, is much brighter than their old version, and their stay at the National is an acknowledged success from a monetary standpoint. Will Sloan, Clara Thropp, Mollie Fuller, and John McWayne compose a brilliant quartette in the support. A Knotty Affair 2-3.

The twenty fifth week of Manager Hollan's season at the Grand Avenue has been celebrated by a revival of Augustin Daly's successful play, A Big Bonanza. The revival has been accomplished in a

most satisfactory manner, and the stock co. shown to excellent advantage. Criollo Palmoni, Lillian Keeler, Myron Leffingwell, and Kate Oesterle play the leading parts. *Dad's Girl* 2-3; *The Little Girl* 2-3.

Robert Buchanan's *Alone* in London is at Forum 2-3, where it is receiving excellent box-office return. Carrie Rose and Frank Rollington essay the leading characters acceptably. *Passion Slave* 2-3; *One of the Finest* 2-3.

Robert Giroff, the current opera at the Bijou, is delighting crowds at the Central. William Jerome, Collins and Henshaw, and Brown and Harrison lead the other entertainment. *Lilly Clay* co. 2-3; *Reilly and Wood's* 2-3.

Rose Hill's on of merry burlesques is dazzling good-sized houses at the Lyceum. International Comiques 2-3; Howard Burlesque co. 2-3.

A Ranch of Keys is at the Kensington. *Parisian* Policy co. 2-3.

The ever-popular Silver King, with Marlene Clarke in the central character, is winning success at the Standard. Irish Luck 2-3.

Giroff Giroff, the current opera at the Bijou, is attracting crowds to the house.

The Palace Theatre opened 2-3 under the direction of Al. Haynes, of Boston, and promises to be a success.

Mathilde Cottrill played a short engagement at the Germania this week to good business.

Amy Lee will return to the Girard Avenue 2-3, to appear in *Dad's Girl*. Katie Gilbert will also appear in that house in *The Little Detective*.

Manager John A. Foroughi has been elected a life member of the Actors' Fund.

Nixon and Zimmerman realized \$2,000, by their benefit at the Opera House, last week, for the Russian famine sufferers.

A. W. Palmer's home stock co. will appear at the Park week of March 2-3 in repertoire.

Prof. F. Zimmerman, Jr., and George Kummerle, business manager and treasurer, respectively of the Chestnut, are to have a joint benefit at that house in the near future, when both will make their debut as themselves.

Fionnigan Page did not join Mr. Goodwin's co. as reported. Mabel Amber continues to play leading parts.

Elise Lombard, late ingenue with Kay Goodwin, has a clever little part in Hoyt's new *Tempest*. Town, soon to be produced.

JOHNSON CAVANAGH.

ST. LOUIS.

A Texas Steer was presented at the Grand Opera House week of Feb. 22-23. Week of 2-3, De Wolf Hopper in Wang.

Thermidor at the Olympic Theatre also did a good business. The play is a strong one and in the hands of good people. The piece was handsomely staged. The Lilliputians failed.

At the Hagan Music, Januschek has been doing a very fair business in her new play, *The Harvest Moon*. The play has several exciting situations, and is a novelty in the dramatic line. Miss Januschek was excellent in her part, but the co. is only fair. Helen Barry in *A Night's Frolic* 2-3.

The Two Sisters at Pope's did a good week's business. A Fair Rebelle.

J. H. Wallack gave his realistic sensational border drama at Heilefeld's during the week, playing to big business. At the Thanhouser his new play, *The Mountain King*, was given for the first time at St. Louis. The Dancer Signal 2-3.

The Crookes filled the Standard Theatre at two extra performances, Sunday matinee and evening. The house was closed during the rest of the week, owing to the failure of the Downey's Farm co. to materialize. French Folly co. 2-3.

Sarah Bernhardt played four performances at the Grand Opera House latter part of week ending as to packed houses.

Patti gave a matinee at Music Hall 2-3 to a big audience. The programme was of a concert order with selections from Lucia di Lammermoor.

On 2-3 C. W. Daniels, treasurer of Pope's Theatre, will take his benefit. As he is very popular and a favorite with the patrons of the Theatre, he will pull a big audience.

Tom Hayes, formerly treasurer of the Standard Theatre here and later a resident of Chicago, is now treasurer with A Texas Steer. He is visiting his old friends once more.

Fred. Wright, with A. Midnight Bell, joined forces this week with A Texas Steer and is here with the co. He is one of Mr. Hoyer's most valuable lieutenants.

Florence Rae Rockwell, a young society girl here, will have a testimonial benefit at Memorial Hall one night during the week. She will leave shortly to join the army of professionals in New York.

The Elks will have their annual benefit sometime in April.

Tom Jones, treasurer of Harlin's Theatre, and Harry Knapp, door-keeper, will have a benefit March 2-3, with The Fire Patrol as an attraction.

J. H. Wallack played the character of Joe Howard in A Bandit King for the eighth time on Feb. 25.

W. C. HOWLAND.

INDIANAPOLIS.

Nellie McHenry appeared at the Academy of Music week of Feb. 22-23 in *A Night at the Circus*. The engagement was a pecuniary success, standing room only being displayed at matinee performances.

The star is surrounded by a clever co., and the entertainment proved bright and pleasing. J. E. Emert 2-3.

Nellie occupied the Opera House week of 2-3. The clever comedy was charmingly presented, and attracted large audiences.

W. C. HOWLAND.

DETROIT.

LAND SEEKERS.

It will be of interest to those contemplating settling in the Northwest, to know that choiced farmland and timber lands in Wisconsin are tributary to the Wisconsin Central Lines. Settlers on these lands have all the advantages of healthful climate, good market facilities, abundance of fuel and building material, pure and sparkling drinking water, and other important benefits which can be enjoyed on the prairies of the West. Newcomers to the city, do not let this be a time to select choice lands at low prices. Wisconsin is considered one of the most progressive States in the Union. Located directly on the Wisconsin Central Lines in this State are the thriving cities of Burlington, Wausau, Fond du Lac, Oshkosh, Menasha, Menomonie, Stevens Point, Marshfield, Chippewa Falls, Eau Claire, New Richmond and Ashland. For tickets, time tables, maps and full information apply to G. R. Fitch, D. P. A. Wisconsin Central, or to James C. Pond, General Passenger and Ticket Agent, Chicago, Ill.

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W. C.

PHILADELPHIA. — **THE BROADWAY OPERA HOUSE** (J. L. Broderick, manager): Last evening delighted a large audience Feb. 26. **Barlow Brothers' Minstrels** 26.

PHILADELPHIA. — **GRAND** (King Cobbs, manager): Mr. and Mrs. Kendall presented The Ironmaster's Feb. 26, to a splendid house. This was the dramatic event of the season, as the elite of the city attended in full dress. **Delancey-Rising Comedy Co.** 25; **Limited Hall** 25; **Clara Morris** 25.

PHILADELPHIA. — **COURTESY'S OPERA HOUSE** (G. V. Foster, manager): The McGinney Family delighted a large house Feb. 26. **Victor's Vanderville** 26.

PHILADELPHIA. — **EMERICK'S OPERA HOUSE** (Frank Emerick, manager): **Barlow Brothers' Minstrels** Feb. 26; fair house. **Victor's Vanderville** co. 26; **Pat Hen's Club** 26; **Prince and Panner** 26.

MISSOURI.

CARROLLTON. — **ORION THEATRE** (W. A. Pasmore, manager): **Low Hall's Georgia Minstrels** Feb. 27 to fair business. **Hanlon Brothers' Fantasma** drew their usual business. **S. R. O.** 27.

CHICAGO CITY. — **PEAVY GRAND OPERA HOUSE** (K. L. Webster, manager): **Spider and Fly** to S. R. O. Feb. 25, and big business 26. **Patti Rosa** 27; crowded house. **Maggie Mitchell** 28; **Bernhardt** 28; **John L. Sullivan** co. 29. **Advance Fair** for Bernhardt is very large.

CHICAGO. — **GRAND OPERA HOUSE** (C. J. Weiser, manager): **Ida Van Cortland** in **Lucretia Borgia** Feb. 29; **A Cold Day** 29.

CHICAGO. — **MASONIC OPERA HOUSE** (G. M. Borchard, manager): **Hanlon's Fantasma** Feb. 27; **S. R. O.** **Dr. Talmage** lectured on "Big Blunders" before a packed house 28.

CHICAGO. — **PHILIP'S OPERA HOUSE** (G. C. Goodwin, manager): **Midnight Alarm** Feb. 28; good house.

CHICAGO. — **FOSTER'S OPERA HOUSE** (Wm. Foster, manager): **Mr. and Mrs. Drew** in **Barbara and That Girl** from Mexico Feb. 29; good business. **Uncle Birnam** 29; **Bostonians** in **Robin Hood** 29; **Nye and Burbank** 29. — **GRAND OPERA HOUSE** (William Foster, manager): **Fantasma** gave three performances to a packed house at every one of them; in fact, phenomenal business. **Dr. Talmage** 29; packed the house from pit to dome. **Maggie Mitchell** in **Little Maverick** 29; **A Fair Rebel** 29; **Lillian Kennedy** 29. — **BIG TOP THEATRE** (E. A. Cooper, manager): **Week** 29; to the **Duplex** comb. did a good business. **Kastin Sisters** (vocalists) and **Model Comedy Co.** in **Ten Nights in a Bar Room** 29.

CHICAGO. — **GRAND OPERA HOUSE** (F. W. Chamberlin, manager): **Two Old Crimies** Feb. 29; full house. The singing of **Florence Mayett** was very pleasing, and won her several recalls. **Pauline Hall** 29; **Maggie Mitchell** 29. — **LEISNS.** Manager **Anderson**, of the **Two Old Crimies** co., flatly contradicted while here the reporting he was lately married to **Ada Deaves**, of the same co. — The advance sale of seats for the **Pauline Hall** engagement is unusually large. — **Manager Chamberlin** is justifiably proud of the fact that the present season will prove the most prosperous in the history of the **Grand**.

ATLANTIC. — **ATLANTIC OPERA HOUSE** (L. L. Tilden, manager): **Woodhill's Uncle Hiram** Feb. 29; medium business. Performance fair. **A Cold Day** 29; **Lillian Kennedy** 29.

COUNCIL BLUFFS. — **DUGAN'S OPERA HOUSE** (John Dugan, manager): The **Kentzlowe** **Pathfinders** closed a very successful week's engagement Feb. 29.

KANSAS.

WINFIELD. — **GRAND OPERA HOUSE** (T. B. Myers, manager): **An Irishman's Love** Feb. 29; small house.

PARSONS. — **EDWARDS' OPERA HOUSE** (C. H. Johnson, manager): **Corine and an admiringly selected co.** presented **Carmen** Up to Date Feb. 29, to the largest house of the season. **Martin Goldfarb** opened a week's engagement in **Paté** 29; to good business. — **ITEM.** An excursion train was run from neighboring towns during the **Corine** engagement.

TOPEKA. — **CRAWFORD'S OPERA HOUSE** (L. W. Crawford, manager): **Corine Payton and Ella Reed** Feb. 29, in **Everybody's Lawyer**, **My Country, East Lynne**, **Valley Slave**, **Little Countess**, and **Escaped from Sing Sing**. Prices low; business very good. **Alba Heywood** (Concert co. 29). This is one of the clearest and best ensembles of the kind on the road. **Mr. Heywood's Concerto**, dancing, and mimicry are masterpieces, and his calliope and phonograph imitations deserve to be specially featured as "star parts." — **Henry Low** in **The Runaway Wife** 29. — **GRAND OPERA HOUSE** (Charles F. Kendall, manager): **Marshall's Musketeers**, a local organization of great merit, in grand concert 29; pecuniary as well as a highly artistic success.

WICHITA. — **CRAWFORD OPERA HOUSE** (L. W. Crawford, manager): **An Irishman's Love** Feb. 29; fair business. This co. strained here 29, caused by continued poor business. They play week of 29-27 at popular prices. **Sutton's Uncle Tom's Cabin** 29; matinee and evening, to good business. — **THE LAGUARD THEATRE** (Williams and Ellis, managers): **Federal Captain**, **Lady Audley's Secret**, 29-30 to poor business.

PORT SCOTT. — **OPERA HOUSE** (W. P. Patterson, manager): The **Leslie Davis Fifth Avenue** **Theatre** co. closed a fairly successful week's engagement Feb. 29. The co., which includes **Frank Lindon**, is the best we have ever seen at 15 to 20 cents. The **Sanford Family** gave a very good musical entertainment 29; to fair business.

LAWRENCE. — **WORRICK'S OPERA HOUSE** (P. H. Bowersock, manager): **Alba Heywood** Feb. 29; to a good-sized and very enthusiastic audience. — **The Runaway Wife** 29.

KENTUCKY.

LEXINGTON. — **OPERA HOUSE** (Charles Scott, manager): **St. Plunkard** Feb. 29; fair house. Two John 29; large audience.

BOWLING GREEN. — **POTTER'S OPERA HOUSE** (J. Briggs Kirby, manager): The **Benson Opera** co. closed a three nights' engagement Feb. 29, apportioning to large houses at every performance. The Saturday matinee was the largest ever in the history of this popular house. — **ITEM.** **Maurice Hageman** severed his connection with the **Benson** co. here, leaving direct for New York.

MT. STERLING. — **GRAND OPERA HOUSE** (L. P. Tabb, manager): **Wilbur Operaco.** Feb. 29, 30, 31; S. R. O. **Fast Mail** 29.

MARYLAND.

HAGERSTOWN. — **ACADEMY OF MUSIC** (Charles M. Futterer, manager): **Annie Mitchell** co. opened a week's engagement to a full house Feb. 29. **One of the Braves** 29.

MASSACHUSETTS.

SPRINGFIELD. — **GILMORE'S OPERA HOUSE** (B. B. Gilmore, manager): **Henry E. Dixey** appeared in **The Solicitor** and a one-act farce entitled **A Tangled Skein** Feb. 29. **Ivy Leaf** 29; good business.

CHELSEA. — **ACADEMY OF MUSIC** (Field and Blaftord, managers): **A Dark Secret** Feb. 29; good house.

BOSTON. — **OPERA HOUSE** (W. E. Kendall, manager): **Ulla Akerstrom** in repertoire to packed houses Feb. 29-31. **John E. Brennan** made a hit. — **The Ivy Leaf** 29; **Mr. Wilkinson's Widows** 29.

WORCESTER. — **THEATRE** (Rock and Brooks, managers): **Katie Emmett**, **Mr. Potter** of **Texas**, and **Duff's Opera** co. filled the week of Feb. 29-27. Notwithstanding bad weather good business prevailed. — **LOTHROP'S OPERA HOUSE** (G. E. Lothrop, manager): **The Ring of Iron** drew crowded houses 29-27. **The Boss** 29-30. — **FRONT STREET OPERA HOUSE** (W. H. Arnold, manager): The new **Boy Tramp** to fair business. — **A Jarful of Money** 29.

WALTHAM. — **PARK THEATRE**: **William D. Bradstreet**, manager: **A Dark Secret** Feb. 29; good business. **Joseph Murphy** in **Kerry** 29-30; good business. — **ITEM.** **Port Jervis** people, including Manager **George Lee**, attended the opening of the **Middlebury Casino** 29.

WORCESTER. — **ACADEMY OF MUSIC** (William

Lee 29, **Frank Mayo** in **Devon's** in **Shakespeare** readings to a fair house. **Henry E. Dixey** in **The Soldier** to S. R. O. 29. **Dockstader's Minstrels** 29; **Mr. Wilkinson's Widows** 29; **Frank Mayo** in **Devon's** 29.

LOWELL. — **OPERA HOUSE** (John F. Geoghegan, manager): **Hettie Bernard Chase** in **Uncle's Darling** Feb. 29; fair business. **Witchcraft** 29; good performances to light houses. **The Ivy Leaf** 29; big house. **Lowell Orchestral Society** 29; crowded house. **Katie Emmett** 29; **Cecilie Opera** co. 29; **Fannie Rice** 29; **County Fair** 29-30; **MUSIC HALL** (Allen J. Litchfield, manager): **Dr. Leavitt** and **Mr. Steele** 29; good business. **The Two Orphans** 29-30; packed houses. **St. Scolastica** 29-30. — **ITEM.** **Parma** 29-30; had a reception in the opera house after the matinee 29 in honor of her old Lowell friends. She is a Lowell girl, and a hearty welcome is assured her.

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FOREIGN.

BERLIN.

FIG. 22.—The Lessing Theatre seems of late to have the angel of misfortune reigning over it; almost every new production has been a failure, and *Der Unerbittliche*, the new comedy, by the Spanish author, Jose Echegaray, shared the same fate with its predecessors—flat failure. Although termed a comedy, there is hardly a line in it which could evoke any laughter, and the audience was more in a drowsy than a happy mood.

Lumpengesindel, a comedy in four acts, by the author of the fairly successful comedy, *Die Kinder der Exzellenz* (The Children of his Excellency), Ernst von Wolzogen, did not even suit the Sunday patrons of the Wallner Theatre. Had it not been for the clever performance of the Wallner Theatre stock company, the play would have been a fiasco.

Richard Genée, the well-known composer of *Nano*, etc., saved the farce-comedy, *Rothkopfchen*, from dire failure at the Thomas Theatre. The test of this new comedy is taken from the French of *Meilliac* and *Halevy*. Although of Gallic origin it lacks entirely the wit and humor that these clever authors are noted for, and—as I said before—had Richard Genée not written something and tuneful music, it would not have lived after the first performance.

Even Gustav von Moser, the celebrated author of many successful comedies, did not make much of a success with his two novelties, *Fraulein Fran*, a three act comedy, and *Der Sezisticus Simm*, a comedy in one act. Neither play adds laurels to Moser's fame. May his collaboration with Robert Bosch be the cause.

Der Befürcher, a new comedy in three acts by Oscar Teuscher and Franz Wallner, met with some encouraging success at the Wallner Theatre.

Das Sonntagskind, Mildecker's latest comic opera, continues to call for the S. R. O. sign at every performance. The sale for the Sunday performances is so large that the box-office closes at noon and is not opened at all at night.

Oscar Blumenthal's new drama, *Gestern und Heute* (not *Gestern und Lente*), as your printer spelled it in my letter of Jan. 29, is in rehearsal at the Lessing Theatre for early production.

A well-known humorist, F. A. Hermann, devotes the following lines to Mascagni, trying to console him for the failure of his opera in Paris:

AN HUMORIST.
Dass Dein Werk das siegeln kann
In Paris ward abgewiesen,
Dass Dich die Kritik verbündet,
Doch Dich wittert nicht verdriessen.
Kur Amt! Deiner Oper
Scheint mir alle Schuld an liegen;
Cavalleria rusticana
Nun sie—und Du wirst siegen.

Freely translated, the meaning is something like this:

TO MASCAGNI.
That your work—so much admired—
Proved a failure in gay Paris,
That the critics termed you silly
May not worry you the least.
In the title of your opera
Seems alone to lie the fault,
Cavalleria rusticana (Russia—cana)
Call it—and you're sure of victory.

This is intended for a satire on the Franco-Russian alliance, and is of course better understood here than will be in America.

To-morrow (Feb. 22) it will be nine years since Richard Wagner closed his eyes in the sleep of death at the Palazzo Vendramin in Venice. The Concert Society have named their new hall The Richard Wagner Hall in memory of this great master, and gives a memorial concert this evening.

Director Adolf Ernst has received a flattering offer by cable from the Rosenfeld Brothers in New York, to play a star engagement at their Thalia Theatre. At the same time the Carl Theatre in Vienna made a proposition to Mr. Ernst to rent his Berlin Theatre and play there during his stay in America.

Durin: the first part of March, Boabdil, der Letzte Maurenkönig, a new grand opera by Moritz Moszkowski and Carl Wittmreich, will receive its premiere at the Royal Opera House.

Franziska Ellmenreich, the well-known actress at the Residenz Theatre, will create the title role in Moritz Leebel's new four-act drama, *Lu*.

Hilma, the new opera by Franz Ingoborg von Bonsart, wife of the General-Intendant at Weimar, met with great success at the Opera House in Hanover.

The farce *Der Tanzmeister* has been secured by Mr. Ambro for his New York theatre.

Franz Julie Schamberg, once a member of the Deutsches Theatre in Berlin, and since two years ago proprietress of a hotel in Hamburg, committed suicide by firing two shots through her head after opening the blood vessels in her right arm. Of late years she could not get engagements, and when her hotel did not pay her any longer she preferred death to poverty.

RICHARD STAHL.

AUSTRALIA.

MELBOURNE.

FIG. 22.—Things theatrical in this city remain, as far as attractions go, much the same as they did four weeks ago. The pantomimes, both at the Alexandra and Theatre Royal, have done fine business. At the former theatre Jack the Giant Killer will be taken off to-morrow night, and succeeded by Rice's Burlesque company in *Evangeline* for a short season. At the Bijou Brough and Buncleants are drawing enormous audiences with their grand production of *Much Ado About Nothing*, which has been running for the past five weeks. It is the best staged piece ever seen in Melbourne, the production having cost some thousands of pounds. At the Princess The Merry Monarch has done some first-class business during the four weeks it has remained on the boards. The Old Guard is to be revived, with Billy Elton as Poppert and Marcella Nash as *Follow the Drum*, her first appearance in Australia.

W. A. R.

SYDNEY.

FIG. 22.—Two out of four of our theatres have been closed for upwards of a week, one owing to the abrupt termination of a certain burlesque company hailing from America, and the other on account of the very extensive preparations needed for the production of the annual Christmas pantomime.

At Her Majesty's, George Rignold started the pantomime on Christmas Eve with *The Babes in the Wood*, securing the services of Maggie Moore and Bella Bashall (who made her first appearance in Australia), besides a host of old favorites, including almost the whole of Rignold's regular stock company. The house was packed to suffocation. The pantomime is excellent and is sure to secure a long and prosperous run.

Hiscocks and Wilson, of the Garrick Theatre, have secured the services of Harry and Charles Cogill, who have not been heard in Sydney for some years. So far, they have been an unequalled success, being old favorites here. Not having had a really good minstrel entertainment for some time, they are sure to draw good houses. Their principal feature on *Boxing Night* was a two-act farcical comedy, entitled *The Brook*.

J. C. Williamson has secured an eight weeks' lease from Brough and Buncleants of their pretty little Criterion Theatre for the purpose of introducing his Juvenile Opera company to Sydney audiences. They have already produced three operas, *Nikado*, *Princess of Penzance*, and *Mascotte*, the attraction for *Boxing Night*. They are clever little company, three or four exceptionally good actors and some good singers and dancers, as well, and if they succeed as well in life as J. C. Williamson's first Juvenile company who-to-day are occupying leading positions on the Australian, American, and English boards, they will bless the name of the managers who waste the means of bringing them out.

George Musgrave, who has been away in distant lands securing talent for the Theatre Royal, has again assumed the management of the above house, which reopened on *Boxing Night* with a pantomime entitled *Harlequin and the Forty Thieves*. Mr. Musgrave has engaged some splendid talent for the pantomime of 1892, among them being Fred, Mason, first appearance in Australia; Johnny Gourley, specially engaged; Rose, bearing her first here, an' last but not least, the world-renowned Cragg Family, who perform wonders on the boards.

FIG. 22.—Little or no change has taken place at any of the houses since the Christmas bill

of fare were put on. The Forty Thieves at the Royal are still playing to crowded houses, and likely to remain on the boards for another two or three weeks, when they will be succeeded by *Madame Fanny Simonson's Italian Opera company*, who have enjoyed an unprecedented run in the colony of Victoria for months past. At Her Majesty's George Rignold has made a heap of money out of *Babes in the Wood*. The theatre is still packed nightly, but will shortly be withdrawn to make room for other attractions.

J. C. Williamson's Juvenile Opera company said farewell to the Sydney public last Friday night. During the season they produced *Mascotte*, *Pirates of Penzance*, *Nikado*, *Patience*, and many other operas, the season all through being exceptionally good. On Saturday last several members of the Brough and Buncleants company, including Robert Brough, Brenda Gibson, Miss Rutter, Miss Frazer, Tom Cannon and Charles Talbert appeared for the first time here in a new piece called *Uncles and Aunts*, a farcical comedy, which was exceedingly well-patronized and appears to have caught on with the Sydney public, so I think it is in for a long prosperous run.

At the Darlinghurst Skating Rink nowise the Vienna Summer Gardens, John F. Sheridan, of Widow O'Brien fame, under the able management of our boss theatrical snowman in Australia, Fred B. Morton (the elevator) has been giving a most excellent, novel and attractive show for the past five weeks, including every variety of light entertainment that any one could possibly wish for, including ballets, songs, sketches, burlesques, etc.

At the *Foreigner* in the *Woolstonecraft* the *Vienna Summer Gardens*, John F. Sheridan, of Widow O'Brien fame, under the able management of our boss theatrical snowman in Australia, Fred B. Morton (the elevator) has been giving a most excellent, novel and attractive show for the past five weeks, including every variety of light entertainment that any one could possibly wish for, including ballets, songs, sketches, burlesques, etc.

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At the <i

MR. KANDAS: Schuyler, Neb., March 4.
DAVID CULP: Ulysses, Seward, Lincoln 5.
MAUD TURNER: Fairhaven, Wash., March 2.
WESTMINSTER: B. C., 5, Vancouver 5, Nanaimo 5, Victoria 5-11, Port Townsend, Wash., 12, Seattle 12-15, Tacoma 12, Ellensburg 15.
SPININGER STOCK: Chicago, Ill., Feb. 28-March 10.
MR. WILKINSON'S WIDOWS: Ogden, Utah, March 1.
SALT LAKE CITY: Denver, Col., 7-12.
MISS JANAUSCHEK: Galion, O., March 1.
SANDSKY & CANTON: Washington, Pa., 4, Cumberland, Md., 5, Washington, D. C., 7-12, Philadelphia, Pa., 12-15.
MISS HELVETIA: Brooklyn, N. Y., Feb. 29-March 5.
MATTIE VICKERS: Nashville, Tenn., Feb. 29-March 5.
WILTON NOBLES: Chicago, Ill., Feb. 29-March 5.
MEN AND WOMEN: Allentown, Pa., March 1.
NEW YORK DAY IN DAY: Ithaca, N.Y., March 1.
GRISWOLD & CONNELL: Uniontown, Johnstown, Tyrone 7.
NEWTON CONROY: McPherson, Kan., March 1, Marion 2, Florence 4.
ROSE: Cleveland, O., Feb. 29-March 5.
NATURAL GAS: Baltimore, Md., Feb. 29-March 5.
NAT C. GOODWIN: Buffalo, N. Y., Feb. 29-March 5, Rochester 7-9, Utica 10, New York city 10-12.
MISS KOLLITZ: Creston, Ia., March 1, Osceola 5, Albia 5, Ottumwa 5, Keokuk 5, Mt. Pleasant 7, Fairfield, Washington 5, Oskaloosa 5, Greenville 5, Newton 12, Webster 12, Webster City 5, Cedar Falls 15, Waterloo 17, Clinton 18, Marion 19.
NELLIE M. HENRY: Wilmington, Del., March 1, N. S. Wood 5, Chicago, Ill., March 6-12, St. Louis, Mo., 12-15.
OH, WHAT A NIGHT: Litchfield, Ill., March 1, Shelderville 2, Taylorville 2, Jacksonville 4, Rock Island 5.
OLD, OLD STORY: Athens, Ga., March 1, Macon 2, Atlanta 2, Brunswick, Columbus, Ga., 5, New Orleans, La., 12-15.
OLIVER D. BURG: Syracuse, N. Y., Feb. 29-March 2, Albany 2, Paterson, N. J., 7-12, Hoboken 12-15, Philadelphia, Pa., 12-15.
ONE OF THE FINES: Newark, N. J., Feb. 29-March 1.
ON THE FRONTIER (No. 2): Halifax, Eng., Feb. 29-March 1, Keighley 7-12.
OUR BOYS AND GIRLS: New York city Feb. 29-March 5.
OLD JED PROUTY: Waterbury, Conn., March 1, Danbury 2, So. Norwalk 3, New Haven 4, Stamford 5, Philadelphia, Pa., 7-12.
ODOWD'S NEIGHBORS: Toronto, Ont., Feb. 29-March 4, Detroit, Mich., 7-12.
OLD HOMESTEAD: Washington, D. C., Feb. 29-March 1, Wilmington, Del., 7-12, Trenton, N. J., 9-12, Plainfield 10, Elizabeth 12, Newark 12-15.
OUR IRISH VISITORS: Harrisonville, Mo., March 2, Osage City, Kan., 3, Emporia 3, Newton 4, Hutchinson 5, Kansas 7, Wellington 8, Arkansas City 9, Winfield 10, Wichita 11, McPherson 12.
ONLY A FARMER'S DAUGHTER (Voorhees): Ocala, Fla., March 1, Tampa 2, Bartow 2, Dade City 5, Leesburg 7, Orlando 9, Kissimmee 10, Sanford 12, De Land 12, Titusville 12, St. Augustine 16, Palatka 18, 19.
OLE OLSEN: Western, Brenham, Tex., March 1, San Antonio 2, Tyler 3, Austin 4.
OLE OLSEN: New York city Feb. 29-March 1.
PEOPLE'S LIBRARY (Rockwell's): Stafford Springs, Conn., Feb. 29-March 1.
PATTI ROSE: Pueblo, Col., March 1, Leadville 2, Aspen 2, Provo, Utah 4, Park City 5, Salt Lake City 7, Ogden 9, Logan 10, Pocatello, Idaho 11, Boise City 12, Pendleton, Ore., 12, Walla Walla, Wash., 15, Portland, Ore., 17-19.
PECK'S BAD BOY: Baltimore, Md., Feb. 29-March 5.
POWER OF THE PRESS: Grand Rapids, Mich., March 1, Kalamazoo 2, Elkhart, Ind., 4-6, Chicago, Ill., 6-12, St. Paul, Minn., 12-15.
PAT TRIMM: Grand Rapids, Mich., Feb. 29-March 5, Goshen 7, Elkhart 2, La Porte 9, Racine, 10-12, Milwaukee 12-15, Michigan City, Ind., 12, Niles, Mich., 15, Jackson 16, Saginaw 18, Bay City 19.
PAT RODNEY: Urichsville, O., March 1, Bellfire 2, McKersie, Pa., 3, Kittanning 4, Franklin 5, Cohoes 7, Rome 8, Oneida 9, Gloversville 10, Palmyra 11, Batavia 12, Rochester 12-15.
PAIR OF TRAMP: Salisbury, N. C., March 1, Durham 4, Wilson 5, Raleigh 7, Greensboro 8, Morentown, Tenn., 9, Greenville 10, Winston-Salem 11.
PAIR OF KIDS: Parkersburg, W. Va., March 1, Jackson, O., 2, Wellston 3, Maysville, Ky., 4, Paris 5, Louisville 7-12.
PETE BAKER: Brooklyn, N. Y., Feb. 29-March 5, Cohoes 7, Rome 8, Oneida 9, Gloversville 10, Palmyra 11, Batavia 12, Rochester 12-15.
PIER STOCK: Chicago, Ill., Feb. 29-March 1, New York city 7-12.
PAUL KAUVAR: Lansing, Mich., March 1, Bay City 2, East Saginaw 3, Toledo, O., 4-5, Fremont 7, Tiffin 8.
PULSE OF NEW YORK: Nashville, Tenn., Feb. 29-March 1, Chattanooga 2, Rome, Ga., 3, Knoxville, Tenn., 4, 5, Roanoke, Va., 7, Lynchburg 8, Norfolk 9-10, Richmond 11-12.
POLICE PATROL: Topeka, Kan., March 1, St. Joseph, Mo., 5.
PAIR OF JACKS: Kansas City, Mo., Feb. 29-March 5.
PRIVATE SECRETARY: Tiffin, O., March 1, Mansfield 2, Cleveland 3-5.
PRINCE AND PAUPER: Adrian, Mich., March 1, Youngstown, O., 12, Beaver Falls, Pa., 15.
ROBERT MANFREDI: New Orleans, La., Feb. 29-March 5, Galveston, Tex., 7, 8, Austin 9-10, San Antonio 11-12.
MR. MACLEAHAN-BRIGGS PRESCOTT: Jamestown, N. Y., March 1, Warren, N. J., 2, Franklin 3, Mendon 4, Youngstown 5, Cleveland 7-12, Toledo 15, 19.
RICH COUGHLAN: Newark, N. J., 12-15, March 1, Jersey City 7-12, Harlem, N. Y., 12-15.
RENTFRO PATHFINDERS: Topeka, Kan., Feb. 29-March 5.
EDWARD REED: El Paso, Tex., March 1, San Antonio 3, Galveston 4, Houston 5, New Orleans 12, 15.
ROSSA VOKES: Chicago, Ill., Feb. 29-March 12.
ROSESEL MORRISON: Detroit, Mich., March 12-15.
ROBERT DOWNS: St. Louis, Mo., Feb. 29-March 5.
DR. CHICAGO: Chicago, Ill., Feb. 29-March 5, Pittsburgh, Pa., 7-12.
RAY L. ROUSE: Atlanta, Ga., March 1, Knoxville, Tenn., 2, Bristol, Lynchburg 4.
RICHARD MANSFIELD: New York city Feb. 29-April 16.
SOCIAL SESSION: Philadelphia, Pa., Feb. 29-March 5.
SARAH BERNHARDT: Chicago, Ill., Feb. 29-March 5.
STUART ROBSON: San Francisco, Cal., Feb. 29-March 5.
SHE COULDN'T MARRY THREE (Lillian Kennedy): Ottumwa, Ia., March 1, Creston 2, Atlantic 3, Des Moines 4, Boone 5, Fort Dodge 7, Marshalltown 8, Cedar Rapids 9, Iowa City 10, Muscatine 11, Moline, Ill., 12, Davenport 13, 14, 15, 16, 17, 18, 19, Sterling 16, Aurora 17, Joliet 18, Marion 19, Ind., 20.
SHADOW DETECTIVE: Detroit, Mich., Feb. 29-March 5.
STAR THEATRE: Kinston, N. C., March 1, 2.
SPIDER AND THE FLY: Trinidad, Col., March 1, Las Vegas, N. Mex., 2, Albuquerque 3, El Paso, Tex., 4-5.
SPERADA (Hannons): San Francisco, Cal., Feb. 29-March 6.
SOL SMITH RUSSELL: Brooklyn, N. Y., Feb. 29-March 1, Newark 7, Poughkeepsie, Albany, N. Y., 8, New Haven 9, Hartford 11, 12, Springfield, Mass., 13, New Bedford 16, Lowell 18.
SPRINGFIELD: Cleveland, O., Feb. 29-March 2, Detroit, Mich., 3-5, Chicago, Ill., 7-12.
SPENCERIAN: Rochester, N. Y., Feb. 29-March 5.
ST. CUB THEATRE: Greenwood, La., Feb. 29-March 5.
SADIE MARGOT: Bridgeport, Conn., March 1, Spooner Dramatic: Sycamore, Ill., Feb. 29-March 5.
SHIRLEY: Canton, O., March 1, Alliance 2, Ashtabula 3, Marion 4, Medina 5, Huron 6, Sandusky 7, Toledo 15, 19.
SISTER RAYMOND: Carrollton, Mo., March 1, 2.
STILL ALABAMA: New York city Feb. 29-March 5, Brooklyn, N. Y., 7-12, Harlem 13-15.
SAVILLE DRAMATIC: Athol, Mass., Feb. 29-March 5.
SWAN AND MOORE IDEALS: Chillicothe, Ill., March 1, 2, Henry 3.
SOAP BUBBLE: Boston, Mass., Feb. 29-March 5.
THE BURGLAR: Anniston, Ala., March 1, Birmingham, Ga., 3-5, Atlanta, Ga., 5-7.
TEXAS STEER: Cincinnati, O., Feb. 29-March 5, Baltimore, Md., 7-12, Washington, D. C., 12-15.

THOMAS W. KERSEY: Montreal, P. Q., Feb. 29-March 1, Boston, Mass., 7-12.
TWO SISTERS: Springfield, Ill., March 1, Jacksonville 2, Quincy 3, Hannibal, Mo., 4, Louisiana 5, Kansas City 7-12, Topeka, Kan., 12, Beatrice, Neb., 13, Lincoln 15, Omaha 16-19.
TUXEDO: Wilmington, Del., March 1, Trenton, N. J., 2, New Brunswick 3, Elizabeth 4, Orange 5, New York city 7, indefinite.
THE VENETIAN: Philadelphia, Pa., Feb. 29-March 5, Bridgeport, Conn., 7, 8, New Haven 9, 10, Hartford 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702,

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